IN THIS ISSUE: **THE BELOVED CHOPIN.... By M. Cecilia Gaffney**

MUSICAL COURIER

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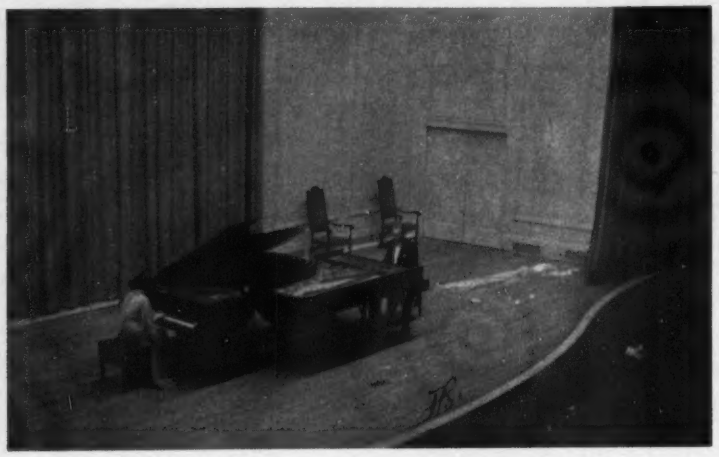
IGNAZ FRIEDMAN

A GROUP OF MUSICIANS AT THE NEW YORK HOME OF LEOPOLD GODOWSKY.

In the picture are Albert Einstein, Mr. Godowsky, Edwin Bachman and Joseph Schuster.



VERA BRODSKY and HAROLD TRIGGS.

This unusual picture was snapped at Town Hall, New York, by Arthur Sinsheimer, during the two-piano recital of the artists, and shows them playing the Haydn-Brahms Variations.

WALTER SCOTT,

violinist, opened his season with a recital at Town Hall, New York, in January, appearing also at the Three Arts Club, New York, on January 20; at the Chittenden Studio on March 21; in Fuld Hall, Newark, N. J., in March, and at the former Urban Studio, Yonkers, N. Y. Next October 29 he gives his second Town Hall, New York, recital. His instructor is Philip Mittell, New York pedagogue.

LISTENING TO THE NEW ELECTRICAL PIPELESS ORGAN.

Fritz Reiner, music director of the Philadelphia Orchestra Opera Association, is seated at the new instrument which was invented by Laurens Hammond of Chicago. His listeners are Lauritz Melchior, tenor of the Metropolitan Opera, and Mrs. Melchior.

RAYA GARBOUSOVA and IVOR NEWTON

in England just before their joint concert for the Music Club of Tunbridge Wells.

ERNEST CARTER,

American composer, whose operas have been performed in Germany as well as in America, returning from a recent trip to California on the SS. Pennsylvania.

BARRÈRE-SALZEDO-BRITT,

during their transcontinental tour, went underground 2,800 feet in the copper mines of Anaconda, in Butte, Mont. Here they are seen garbed in miners' costume, which included the electric lamp hooked on the helmet. The snapshot was taken during a snowfall, hence the spots on the picture. Their tour was an extensive one.

ELEONORA JANSON,

coloratura soprano, heard in the Barber of Seville, Lucia di Lammermoor, Boheme, The Magic Flute and other operas, is also appearing in recitals in Germany. She is soon to appear in France.

(See Inside Back Cover for Additional News Pictures)

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Milan Carnival Period Brings Symphonic and Dramatic Fare

Bartered Bride and Monteverdi-Respighi Orféo Are Premiered—Beethoven Cycle Under Klemperer Reaps Approval—Numerous Recitalists Applauded

By MARY TIBALDI CHIESA

MILAN.—The carnival season closed with The Bartered Bride by Smetana, the work's first hearing at La Scala. Its success, if not exactly a warm one, was fairly good. Written in 1848, the Smetana opus, in both text and music, has felt the hand of time, though the libretto still offers many a charming situation and humorous scene, and the score contains many beautiful and masterly pages, many a colorful and characteristic passage. The audience was taken by the Bride's freshness, gentleness, and vivacity. Franco Ghione conducted the orchestra with his usual skill and conscientiousness, and it should not be overlooked that the rhythmic preparation of the text was also his work. The interpreters, Augusta Oltrabella (the heroine) Alexandre Vesselovsky (Jenik), Tancredi Pasero (Bridegroom) Giuseppe Nessi (Vascek), as well as the singers of the minor parts, did their best, but the real tradition of old comic opera seems to be practically unknown to modern singers. The stage settings were beautiful—the last work of Edoardo Marchioro, eminent scenic artist, who had worked at La Scala many years and who lost his life last week in a tragic motor accident.

STELLAR LUMINARIES WANTED

Verdi's Otello came next. Because of the difficulty of finding performers who possess first-rate singing and dramatic qualities, this masterpiece is seldom heard in our theatres. This time Otello was tenor Francesco Merli, and Iago was baritone Mariano Stabile. They did their best, but failed to attain all the tragic power which the music and drama require. Maria Caniglia was Desdemona. Her voice is of soft and delicate texture, but on the whole she was not as moving and pathetic as the Shakespeare heroine could be. Fortunately, Verdi's music is beautiful enough to transport the audience. The orchestra under Gino Marinuzzi was excellent and the conductor received an ovation.

BEETHOVEN LENTEN CYCLE

Opera performances being interrupted by Lent, the Scala management decided to give a series of concerts and oratorios. An excellent idea was that of once more offering the local public opportunity to hear Beethoven's nine symphonies, as Toscanini did a few years ago. The press here and there protested, saying that for a city that has so few concerts, the program was too "exclusive." But the public felt contrary minded, and the Scala was packed on every occasion. To hear all the Beethoven symphonies one after the other is certainly a deep joy for music-lovers, for the nine are treasures of invention, skill, emotion, oceans of immeasurable thought and feeling. The sight of the vast Scala auditorium, packed from pit to dome by entranced, enthusiastic audiences—what a proof of the puissance of the imperishable genius of Bonn!

KLEMPERER'S GOOD WORK

The interpretation of the nine symphonies was entrusted to Otto Klemperer. The comparisons between Klemperer's and Toscanini's readings, which many indulged in, were as inopportune as useless, and it must be remembered that whereas Toscanini had weeks and weeks of long and numerous rehearsals, Klemperer enjoyed no such good fortune, or even the possibility of having it. Given the totally different conditions, Klemperer managed to present a really remarkable delivery of the works. He is a skilled, serious, conscientious conductor. He has deeply penetrated every note of his music. The orchestra responded magnificently to hint and direction, however delicate, subtle, powerful, or lofty, while the audience followed both Klemperer and his musicians with reverent attention and colossal enthusiasm. The chorus of the Ninth had been trained by Vittore Veneziani.

ANOTHER MONTEVERDI

An interesting performance was Orféo, by Monteverdi, outfitted in a free elaboration by Respighi. Monteverdi's work has had to bear many more or less arbitrary reconstructions since the time of its birth (1609-1615): Eitner, d'Indy, Guckell and Orff in foreign countries; Orefice, Malipiero and Benvenuti in Italy. Respighi has put a great deal of himself into the present essay, but there is nothing in it that might be called arbitrary. His work was especially to reorchestrate a score which, in view of the fact that some of the instruments it employs are out of use and knowledge now, would certainly sound queer and insufficient to a modern audience. He has splendidly succeeded in creating a beautiful symphonic atmosphere, archaic in flavor and transparent in sound, that clings admirably to Monteverdi's wonderful *recitativi, declamati,* and melodies. An excellent idea was to put the chorus (admirably trained by Veneziani) in the "mystic gulf" of the orchestra, where its effectiveness is extraordinary. From first note to last, Respighi has with his wonted mastery of instrumentation, projected the pure colorings of one of the incomparable musical frescoes. Marinuzzi conducted the delicate score with minute care and fervent touch. On the stage the singers (Galeffi as Orpheus, Ebe Stignani as Music and Sylvia, Carolina Segrera as Eurydice, to name the leads) interpreted their difficult parts with taste and finish. The synthetic scenery by Oppo was suggestive; the dances were rather dull. Altogether, the Monte-

(*Continued on page 26*)

Sing English!

LONDON.—According to report, 150 members of Parliament have signed a request addressed to the Opera Syndicate that the next Covent Garden Opera season be exclusively English, the reference no doubt being to the interpreters and their language, and not the repertoire.

London Greets "Novelties" By Schubert and Beethoven

Unfamiliar Old Works Show Merit—Walton's Symphony Still Lacks Finale—Easter Music—Schnabel and Feuermann Delight Hearers

By CÉSAR SAERCHINGER

LONDON.—Novelties by young composers nowadays are commonplace events; novelties by old composers draw a dressy crowd; novelties by dead ones often loom as sensations in our impoverished musical life. And the longer they are dead, the greater the fuss.

We have had all three kinds within a week or ten days, and things are very much as they were. In other words, the repertoire has not been materially enriched.

SCHUBERT'S OTHER "UNFINISHED"

The most important "old" novelty is Schubert's "other unfinished"—the four-movement symphony in E major carried out by Felix Weingartner. The veteran conductor, who last tried his hand at symphonizing Beethoven's Hammerklavier Sonata, here accomplished a more legitimate task. Schubert left this symphony (the seventh, by rights) completely sketched from beginning to end; worked out in spots and the orchestration indicated here and there. The manuscript is one of the prized possessions of the Royal College of Music here.

Weingartner, following in the footsteps of the English nineteenth century composer William Barrett, hit on the right orchestral mixture for producing the characteristic Schubertian sound, though Schubert's peculiar transparency seems to be a matter of composition rather than orchestration, and therefore, elusive to lesser minds. And while the work is well worth listening to, Schubert evidently knew best why he abandoned it for a new one: it does not spark like "the" unfinished or the C major. It has a charming *scherzo* but at times it is almost dull—a rare achievement for a Schubert. The BBC Orchestra, conducted by Weingartner, gave the synthetic symphony a worthy performance.

A BEETHOVEN PREMIÈRE

Not to be outdone by Schubert, Beethoven sprang two unfinished novelties on the London public the same night. They were the first movement of a piano concerto in D major (the last two movements being lost) and a posthumous rondo in B major for piano and orchestra. Neither has, it seems, ever been heard in this country, though Dr. Hans Richter is known to have performed the concerto movement in Vienna fifty-five years ago, with Josef Laber as soloist. This time John Hunt, a talented English Schnabel pupil, played the piano parts in both works, Dr. Malcolm Sargent conducting. The occasion was the first of the season's London Museum Concerts, when Ernest Makower took credit for re-discovering the music in the British Museum. Again, the pieces are worth hearing, especially the rondo, which is mature "middle" Beethoven, while the concerto is an early work, charmingly fluent but unprofound. The performance was impeccable.

WALTON'S STILL UNFINISHED

Unfinished works being the fashion, the last Courtauld Sargent concert of the season presented William Walton's first symphony, heard once before, still minus its last movement, which was to have been completed for this occasion. Young "Willie" (he neither looks nor acts his thirty-three years of age) has, it seems, been writing music for the new Bergner film, though he assures

(*Continued on page 26*)

Prague Rewards with Plaudits Most Active Season of Music

Operatic Additions—Offenbach Dusted Off—Brailowsky, Anderson, Gigli, Gieseking and Kubelik Among Those Who Score

By GERTH-WOLFGANG BARUCH

PRAGUE.—The German Theatre, which had for a long time ignored contemporary opera, recently gave the first local performance of The Circle of Chalk, by Alexander Zemlinsky. The work did not make the strong impression it had created on the dramatic stage, the lyrical, chamber-music style of the score diminishing the tensity of the dramatic action and producing tonal monotony. This music is not the signal product of an outstanding creative genius, but at best, an artful work by an expert musician.

EXCELLENT CAST

The Circle of Chalk, stage-managed by Renato Mordo and equipped by Emil Pirchan, was warmly welcomed by a packed house. Hilde Konetzni has the vocal qualities for the exacting part of Haitang, but is too heroic in stature to give a convincing portrayal of the dainty little tea-house girl. Among her partners, including Rose Pauly (Yû-Pei), Elizabeth Wanka (Mrs. Tschang), Theodor Scheidl (Ma), Adolf Fischer (Prince Pao), Leopold Dudek (Justice Tschu-Tschu), and Walter Taub (Pander Tong), Reinhold Popovicz surprised with his well-conceived portrayal of Tschang Ling. Georg Szell, conductor, shared the applause with the composer and cast.

DONIZETTI'S LUCIA RESTORED

After an interval of eleven years, the Prague Opera essayed a restoration of Lucia (Donizetti), a work which can succeed only in proportion as its interpretation is first-class. Unfortunately this was not the case and excepting Frank Schultes' tasteful mounting, the effort did not attain the requisite level.

ITALIAN OPERA WITHOUT ITALIAN SINGING

The title rôle was sung by Rose Book with forced headtones, colorless middle register and faulty intonation. Josef Hagen (Enrico) has a beautiful voice but a weak high range; Josef Riawez' Edgardo lacked vocal splendor. Fritz Zweig led an uninteresting orchestra, the best feature of which was the harpist's playing of the prelude to the second

(*Continued on page 27*)

Coolidge Festival Held in Washington

Brilliant Programs Present Eminent Artists and Organizations in Melodic Rarities of Old and Modern Vintage—First Hearings a Feature

By GEORGE SKLAR

WASHINGTON, D. C.—Sponsored by Elizabeth Sprague Coolidge, a notable festival of chamber music was held at the auditorium of the Library of Congress. Five programs were offered during the period of April 7-9. The distinguished audience present consisted of eminent musicians, legislators and diplomats of many lands.

On April 7 there was presented a program of vocal and instrumental music commemorating the 250th anniversary of the birth of Bach and Handel. The first part of the program was given over to works by Johann Sebastian Bach and included the chorale prelude Allein Gott in der Hohe sei Ehr, for organ; the aria, Was unser Gott geschaffen hat, from cantata No. 117; the aria, Tausendfaches Unglück, Schrecken from cantata No. 143, for tenor, orchestra and organ, and Brandenburg Concerto No. 4 in G for solo violin, orchestra and harpsichord.

The works of George Frederick Handel were offered in the second part of the program: overture to the opera Il Pastor Fido, for orchestra and harpsichord; the aria, Vi sento, si vi sento, from the opera Lotario, for tenor, orchestra and harpsichord, and organ concerto in F, op. 4, for organ, orchestra and harpsichord.

The excellent artists contributing to the first concert of the festival were John McCormack, tenor; Carl Weinrich, organ; Ralph Kirkpatrick, harpsichord; Howard Hanson, conducting the chamber orchestra composed of members of the Rochester Philharmonic Orchestra, and Alexander Leventon, who played the solo violin part in the Brandenburg Concerto. Impressive musicianship featured the performances of all these eminent artists.

KOLISCH QUARTET IN AMERICAN DÉBUT

Rudolf Kolisch, Felix Khuner, Eugen Lehner and Benar Heifetz, members of the Kolisch Quartet of Vienna, form a chamber music organization which deserves much recognition. This remarkable ensemble per-

(*Continued on page 7*)

Musical Fête for Vichy

VICHY.—The plans of the annual summer music festival which invariably attracts a large international crowd to this place, include performances of the Wagner Tetralogy; an International Congress of Composers (August 19 to 26), under the presidency of Richard Strauss and Albert Roussel; operas by Strauss, Ibert, Bachelet, Dukas, Chabrier and Bellini, as well as the usual repertoire; and series of symphonic concerts directed by Emile Cooper, Louis Fourestier, Francis Thibaut, Roger Gayral and Pierre Brun.

THE BELOVED CHOPIN

By M. CECILIA GAFFNEY

Illustration by Roman Dzikowski

"If music be the food of love, play on;
Give me excess of it."

FRÉDERIC FRANÇOIS CHOPIN, musical genius and beloved composer, was born 125 years ago, near Warsaw, Poland.

In the Chopin family mutual help, obedience and love had shone brightly. So, too, there was to be found the loving aid which each gave to the other. Chopin's nature had so magical an effect on his family and friends that if anyone was sad among them and he but entered the room, the light of his smile dispersed every cloud and brought back sunshine.

Chopin was a Pole of a poetic type, always courteous, whose delicate health added to his mental and physical attractiveness. He was worshipped not alone by women young and old, but by all with whom he came in contact.

Chopin's musical faculty was developed with amazing rapidity and from an early age he began to hold a high place in public esteem. He was inspired in his efforts by the natural guardian of his infancy, his devoted mother.

On November 1, 1830, Chopin left his native country forever, a cantata by his zealous and first teacher, Elsner, being performed in his honor at Wola, the first village beyond Warsaw, and a silver goblet filled with Polish earth presented to him.

At twenty, Chopin was a full-fledged artist, the composer of two great concertos, a very young man already matured by love.

He felt it a deep sacrifice to leave his home. He had said good-bye to his father and sisters; the tears were on his cheeks when he kissed his mother in farewell. She waved at him bravely and walked back to the house. Hers was the real sacrifice and pain. He was rushing headlong into a new life of absorbing interest, of splendid companionship, of new ideals, that meant the breaking upon his horizon of a new world. She had to stay on, to return to that relatively quiet house, with its silent piano, the empty room that had been her boy's, and the realization that she had given up her son with finality as she saw him take the road to start his public life.

CHOPIN AND THE FRENCH

On arriving at Paris, Chopin found himself welcomed triumphantly. The French were keenly sensible of the importance as well as of charm and dignity of his person. He made them enamored of him. They discovered that his music ravished the ear and searched the heart; that nature had bestowed one of her grandest gifts upon Chopin.

Chopin's creative output was imbued with both national and personal originality. He had barely reached that "maturity of youth" which a French admirer, the Marquis de Custine, declared "sublime." All acclaimed him. He adored Paris, but he remained impregnated with the love and spirit of Poland and its destiny.

Affection played an important rôle in the life of Chopin—love for his father, his mother, his sisters and his friends, love of his native soil and its folk-songs. The friends he had made in Paris became deeply attached to him and their kindness was appreciated by him during his residence there, as his letters home always indicated. Yet the intense love and longing he had for home breathed in every line he wrote. in the innumerable letters which showed his craving for affection. Each ended with "Love me." In answer, his sister Louise would invariably enclose his favorite flower, a violet, with the affectionate finale, "We are repeating this again and again, we love you more than we love our lives."

Titus Wojciechowski, the oldest and dearest of his friends, wrote him: "We love you more and more than anyone else."

Paderewski once declared "The hand of God strung the harp of our Polish race with chords tender, mysterious, mighty and compelling. Let Chopin's voice begin to speak and our Polish listener changes immediately. His hearing becomes keen, his attention concentrated; his eyes glisten, his blood flows more quickly, his heart rejoices although tears are on his cheek. Be it the dancing lilt of his native mazurka, the nocturne's melancholy, the crisp wing of the Krakowiak: be it the mystery of a prelude, the majestic stride of a polonaise: be it an étude, vivid, surprising: a ballade, epic and tumultuous: or a sonata, noble and heroic: he understands all, feels all, because it is all his, all Polish."

FREDERIC FRANCOIS CHOPIN.

How lovely is the union of greatness and goodness. It was the blending of these qualities that made Chopin as beloved as he was admired, and kindled in other bosoms a portion of that enthusiasm which glowed in his own. In truth a long past of many generations steeped in musical culture was needed for such a blossoming of genius as shines forth in Chopin's immortal message.

"I delight in Chopin's music," a great man of science declared; "I am always able to think out my work better while it is going on." As a matter of fact, he resumed at the moment a disquisition concerning the date of the glacial period at the precise point at which the writing had been interrupted by the performance of a sonata of Chopin.

Few there are who have not felt the charms of Chopin's music and acknowledged its appeal to the heart, senses and mind. It represents a language of delightful sensations, far more eloquent than words; it breathes to the ear the clearest intimations. But how it was learned, to what origin we owe it, or what is the meaning of some of its most affecting strains, we do not know.

ESTIMATES OF THE COMPOSER

One feels plainly that Chopin's music touches and gently agitates the agreeable and sublime passions; that it wraps us in melancholy, and elevates in joy; that it dissolves and inflames; that it melts us in tenderness, and rouses to rage, but its strokes are so fine and delicate, that like a tragedy, even the passions that are wounded, please; its sorrows are charming, and its rage heroic and delightful; as people feel the particular passions with different degrees of force, their taste of harmony must proportionably vary. Music, then, is a language directed to the passions; but the rudest passions put on a new nature and become pleasing in harmony.

Chopin's musical perfection was amazing. Schumann said of him: "In every piece we find, in his own refined hand, written in pearls: 'This is by Frederick Chopin.' We recognize him even in his pauses, and by his impetuous respiration. He is the boldest, the proudest poet soul of today."

When Adam Mickiewicz, Poland's great poet, heard Chopin for the first time in a Paris salon, he went to him with outstretched hands, saying: "My dear, you have in your fingers an orchestra of butterflies."

To this we may add the verdict of the master-painter Delacroix, who better than anyone caught the pathos and glamor of Chopin's personality in his question informed with understanding and affection: "Could there ever be anything more complete?"

LISZT'S VERDICT

Franz Liszt said: "In Chopin's compositions boldness is always justified; richness, often exuberance, never interferes with clearness; the sculpturing is never disordered, the luxury of ornament never overloads the chaste eloquence of the principal lines. One must know Chopin himself, one must know his sorrows and sufferings to play him well."

Francesco Berger remarked: "No composer of the pianoforte (including even Beethoven) has produced pieces of music combining in each so much excellence as has Chopin."

Chopin spoke the language of the piano. His works are so idiomatic that they cannot be translated into orchestral language any better than Heine's lyrics can be translated into English. He exhausted the possibilities of the piano, and the piano exhausted the possibilities of Chopin's compositions.

Chopin gave a concert in London, June 23, 1848. Quoting from Chorley's criticism: "After the hammer and tongs in the piano to which we have of late years been accustomed, the delicacy of Chopin's touch is delicious to the ear."

Chopin's music refines the taste and purifies the heart. It soothes in sorrow, tranquilizes in passions, and wears away the irritabilities of life. It intensifies love, and makes the altar of our devotion burn with a purer, holier flame.

When we speak of grace, passion, nobility and warmth of feeling, who does not think of Chopin? In his works are to be found gigantic and sublime formulas, exalted melodies, sweetness mixed with nostalgia. He rose so far above his fellowmen that one can only compare him with Michelangelo, Guido and Raphael.

Chopin's Funeral March was a great favorite with her late Majesty, Queen Victoria, in consequence of which it was played by a military band in her funeral cortège and was also performed at the first concert given after her death by the London Philharmonic Society, of which she had been a life member.

Already the name of Chopin is spoken through the civilized world in the same breath with those of Phidias and Michelangelo.

A GENIUS PASSES

Chopin passed beyond twilight's purple hills at the early age of thirty-nine, in the period of full promise, withered in the very springtime of his genius. His death brought poignant grief to countless hearts and was regarded as a great calamity to his country and to art. Certainly no one has risen to equal him, nor is there yet reason to hope that any ever will.

The lamented Chopin was laid in state at Pere-Lachaise. The Polish earth from the silver goblet presented to him by his devoted admirers when he left Poland, was reverently strewn on his grave.

As requested in Chopin's will, his body was to rest in Paris, but his heart was to be removed and returned and entombed in the soil of his beloved Poland.

Once more Chopin's native air enfolds his heart, entombed in the land he loved so well.

His music remains the world's heritage,
"That breathes upon a bank of violets,
Stealing and giving odor!"

Wagner Festival Broadcasts for Radio City Music Hall

For the first time in America, a Wagnerian Festival, lasting the entire month of May, will be given by Radio City Music Hall, Rockefeller Center, New York, in a series of four transcontinental radio broadcasts. The festival of the great German composer's music will take place at the same time that the annual Wagner Festival is being held in Bayreuth.

The Music Hall will present, beginning May 5, and for the three Sundays following, excerpts from Rienzi, Lohengrin, Tannhäuser, Die Meistersinger, Tristan und Isolde, The Flying Dutchman, Das Rheingold, Siegfried, Die Walküre and Götterdämmerung. Some of the numbers offered by the Music Hall Symphony Orchestra of seventy-five musicians, conducted by Erno Rapee, and sung by eminent concert soloists, will be Wagnerian excerpts not often performed in America.

The soloists include Edwina Eustis, contralto of the Philadelphia and Russian Opera companies; Jan Peerce, tenor; Viola Philo, soprano; Valentine Hajos, Hungarian bass-baritone, and Robert Weede, baritone.

Dinner for Women's Orchestra

At the dinner given to the Women's Symphony Orchestra (Antonia Brico, conductor) at the Ritz Tower, New York, on April 9, Mme. Alma Clayburgh presided, as the head of the committee which sponsors the concerts. Speeches were made by Leonard Liebling, Dr. Sigmund Spaeth, Miss Brico and Mrs. Colby.

IN NEXT WEEK'S ISSUE

THE TROUBADOUR

By E. J. ELLIS

Coolidge Festival in Capital Introduces Novel Programs

(*Continued from page 5*)

formed during the second concert of the festival, on April 8. Not only is reference made to the feat of memorizing the Beethoven quartet in B flat, op. 130, with the grand fugue, op. 133, and the Berg Lyric Suite; but the finesse with which the interpretations were offered is the accomplishment of only great musicians. The string quartet of Bela Bartok, commissioned by the Library of Congress, played for the first time in public, was also given a masterful reading. Mr. Bartok's work is impressionistic in expression and well wrought.

PARIS INSTRUMENTAL QUINTET HEARD

On April 8, marking the third festival concert, the Paris Instrumental Quintet performed. The members of this distinguished group are Rene LeRoy, flute; Rene Bas, violin; Pierre Jamet, harp; Pierre Grout, viola, and Roger Boulme, cello.

This group of masters interpreted the works of Gabriel Guillemain, Sonata en quatuor, ou Conversation galante et amusante, op. 12, No. 1, for flute, violin, cello and harp; Mozart quartet in D, Kochel 285, for flute, violin, viola and cello; Albert Roussel Serenade, op. 30, for flute, violin, viola, cello and harp; Jean Cras trio for violin, viola and cello, and G. Francesco Malipiero's Sonate a Cinque for flute, violin, viola, cello and harp, the last named played for the first time in public.

GORDON STRING QUARTET PLAYS

The Gordon String Quartet, whose members are Jacques Gordon, David Sackson, Paul Robyn and Naoum Benditzky, performed on April 9—the fourth concert of the festival. This organization offered an exquisite program of Quincy Porter's quartet No. 3, Werner Janssen's quartet No. 2, in E (played for the first time in public), and John Alden Carpenter's quintet, with Frank Sheridan at the piano. Mr. Janssen's quartet and Mr. Porter's work are outstanding examples of skillful composition and are comparable with the chamber music written by the classicists. American music of this kind is rare.

ALL-STRAVINSKY MUSIC

At the fifth and final concert of the festival on April 9, Igor Stravinsky, pianist; Samuel Dushkin, violinist; the Gordon String Quartet; Olga Averino, soprano; Samuel Bellison, clarinetist, and Frank Sheridan, pianist, appeared in a program of music by Igor Stravinsky.

While to many the highlight of the festival was the program offered by the Kolisch Quartet, to others it was the Stravinsky program. Extremes in opinions were expressed by many of the outstanding musicians present.

The program included suite from L'Histoire du Soldat, for piano, violin and clarinet; Concertino and three pieces for string quartet; Duo Concertant for piano and violin; Melodies, op. 6, to words by Gorodetsky (The Cloister, A Song of the Dew), Tilimbom from the Three Stories for Children, Two poems by K. Balmont (Forget-me-not and The Pigeon) and Three Little Songs (The Magpie, The Rook and The Jackdaw) for voice and piano and Divertimento, inspired by the muse of Tschaikowsky for violin and piano.

PAN AMERICAN CONCERT

In celebration of Pan American Day, a concert of Latin American Music by Margarita Cueto, Mexican soprano; Remo Bolognini, Argentine violinist, and the United Service Orchestra, conducted by Lieutenant Thomas F. Darcy, Lieutenant Charles Benter and Captain Taylor Branson, was offered in the Hall of Americas of the Pan American Union, before a large and distinguished audience, on April 15.

The music of Argentina was by the composers Ramon Serrano, Floro M. Ugarte, Julian Aguirre, Carlos Gardel and A. Le Pera; Colombia, by Luis A. Calvo; Chile, by Carlos Lavin; Costa Rica, by Jose Quesada; Cuba, by Ernesto Lecuona and Quinto Maganini; Ecuador, by Salvador Bustamante; Haiti, by Justin Elie; Mexico, by Alberto M. Alvarado, Maria Grever, Emilio de Nicolas and Eduardo Vigil y Robles; Peru, by M. Beclard and D'Harcourt; Panama, by Jose Quesada and Uruguay, by F. Eduardo Fabini.

The rhapsody La Rumba (Maganini) and the Suite of Three Araucanian Songs Lamentations Huilliches (Lavin) proved the highlights of the program. The Marimba, which plays an important part in Latin American music, was exquisitely performed by Messrs. Young, Hershey and Bowman of the U. S. Army Band. The orchestral arrangements of certain numbers were made by Thomas F. Darcy, Joseph L. Young, Rudolph M. Eckman and Luis Guzman. Accompanists for the soloists were Jessie Siegel and George H. Wilson.

SWARTHOUT-MARTINI RECITAL

The final concert of the season presented by Dorothy Hodgin Dorsey brought Gladys Swarthout, mezzo-soprano, and Nino Martini, tenor. The event was on April 7 at Constitution Hall with a capacity audience.

Both artists were in excellent form. Martini possesses a voice of such beauty and rare quality as to class him among the greatest tenors. Besides having a fine voice, particularly in the lower range, Miss Swarthout has a winning personality and interpretative skill. The aria, O mio Fernando from La Favorita (Donizetti), and works by Handel, Strozzi, Ernest Charles, Charles Cohen and William Stickles were offered by Miss Swarthout, with musicianly Edwin McArthur at the piano. Mr. Martini sang the aria, O Paradiso from L'Africana and included works by Donaudy, Mattei, Watts, Rachmaninoff and Padilla. His accompanist was Miguel Sandoval. Duos Ma chi vien, from La Gioconda (Ponchielli) and Ai nostri Monti, from Il Trovatore (Verdi) were given an admirable interpretation by both artists. Many encores were sung by the two artists in response to constant applause.

RYBIER AND DORE IN SONATA PROGRAM

Felicia Rybier, Polish pianist residing in this city, and Carol Dore, violinist of Baltimore, appeared in a sonata recital before a distinguished audience at the Washington Club on April 12. The Grieg sonata in G major, Mozart No. 17 in A major and Franck sonata in A major were given a delightful interpretation by the two artists. It was Miss Dore's Washington début.

U. S. DEPARTMENT OF AGRICULTURE CHORUS

Under the direction of Robert Frederick Freund, and sponsored by the Musical and Theatrical Guild of the U. S. Department of Agriculture, The Seven Last Words by Theodore Dubois was offered by the chorus before a large audience of Government officials and employees on April 19, at the Department of Agriculture Auditorium.

The soloists were Ruth L. Morgan and Marie Martel, sopranos; J. Rollins Murray, M. L. Buckley and David Manley, tenors; Mayne R. Coe and Mr. Freund, baritones. The accompanists were Victor H. Neal, organist, and Edna Lee Freund, pianist. Mr. Freund extracts remarkable results from an amateur group in comparatively few rehearsals.

Plans for St. Louis Symphony Season Reveal Deficit of Past Wiped Out

$100,000 Guaranty Campaign Authorized—Cincinnati Orchestra Heard in Civic Music League Series—Rosa Ponselle Wins Demonstration

ST. LOUIS, MO.—The St. Louis Symphony Orchestra closed its fifty-fifth season without a deficit and with a cash surplus of $1,000 in the bank, according to the annual report submitted at a meeting of the Symphony Society's Board of Directors held last week. This is the first time in the orchestra's history that a season has been closed without a debt to carry over, and in the course of the past year, old debts from former seasons were entirely wiped out.

Plans to raise a guarantee fund of $100,000 for next year's twenty-three weeks' season were authorized at the meeting. This amount is $25,000 less than was sought, and $18,000 less than was actually subscribed and collected last year. The spring campaign of the Women's Committee brought in 576 new subscribers for season seats with a value of $10,684. An increase of more than 600 subscriptions to the student concerts also was reported by this committee.

Manager Arthur J. Gaines, in his annual report, pointed to an average attendance of 5,200 at each pair of concerts last season, an increase of 2,000 over the preceding year's average. The total attendance at all concerts during the season was 150,000, of which 95,000 was for the regular Friday and Saturday series; 22,000 for the student concerts and 33,000 at the Stravinsky and Ballet Russe concerts and on the brief but successful tour.

With the reëngagement of Vladimir Golschmann as conductor already announced, Oscar Johnson was reëlected president; Mr. Gaines, secretary-manager, and the majority of the present directorate was retained.

CINCINNATI ORCHESTRA IN VISIT

The Cincinnati Symphony Orchestra, with Eugene Goossens conducting, was heard in a concert at the Municipal Auditorium, closing the Civic Music League Series. A large attendance generously applauded the excellent work of Mr. Goossens and his men and the interest in visiting orchestras was apparent in the number of votes cast by the league members for an orchestral concert on next season's series.

ROSA PONSELLE ACCLAIMED

Rosa Ponselle appeared at the Municipal Auditorium in a song recital as the final attraction of the Condon Concert Course. The audience was unusually demonstrative and the superb vocalism and extraordinary interpretative gifts of this popular prima donna impressed her listeners to the point of clamoring for more than the usual limit of encores, to which Miss Ponselle graciously acceded. Gaylie Giles was the singer's capable accompanist. O. C.

Flagstad and Chorus Appear in General Motors Event Under Stock

The final concert of the winter's series by the General Motors Symphony Orchestra was broadcast over the NBC network from Detroit on April 21. The soloist was Kirsten Flagstad, soprano of the Metropolitan Opera, and Frederick Stock, conductor of the Chicago Symphony Orchestra, was the guest leader. A mixed chorus of 400 assisted. Mme. Flagstad, making her first appearance in a broadcast concert program, sang the Liebestod from Tristan and Isolde with superlative beauty of voice and the rare artistry and emotional suggestiveness that characterize her work on the operatic stage. The program also included the finale from Tschaikovsky's fourth symphony, an excerpt from Glazounoff's Scenes de Ballet, Bizet's Agnus Dei, the Pilgrim's Chorus from Tannhäuser, the Inflammatus from Rossini's Stabat Mater, the Hallelujah Chorus from Handel's Messiah, and the hymn, Christ the Lord Is Risen Today, in which soloist, chorus and orchestra participated. The orchestral numbers were played with excellent tonal quality and command of tradition under the baton of Dr. Stock. The chorus also distinguished itself for beauty, breadth and fused qualities of tone. The concert formed a fitting and dramatic conclusion to the exceptional series of broadcasts which the General Motors Corporation has sponsored this season. R. K.

Concert, Opera and Ballet Features for Stadium Series

Concert, opera and ballet events are announced by Mrs. Charles S. Guggenheimer, chairman of Stadium Concerts Inc., for the eighteenth season which will open at the Lewisohn Stadium, New York, on June 26, and continue nightly for eight weeks, through August 20. Each week is to be divided into three parts: three days given over to symphonic programs under the direction of José Iturbi and Willem van Hoogstraten; two days each to opera and ballet under Alexander Smallens. The orchestra, as usual, is the New York Philharmonic-Symphony. Mr. Iturbi will have the podium the first five weeks, Mr. van Hoogstraten the last three. Mr. Smallens tentatively has planned to present this summer Aida, La Boheme, Faust, Traviata, Carmen, Tosca, Boris Godounoff and Prince Igor. The last two are to be given with the company of The Art of Musical Russia Inc. The Fokine Ballet has been engaged for four pairs of performances. There also is to be a program of Spanish ballet and two evenings of American ballet.

The usual popular prices prevail.

Melchior Sails to Sing at Covent Garden

Lauritz Melchior, leading heroic tenor of the Metropolitan Opera, sailed for London on April 19, and will be heard in ten opera performances at Covent Garden in May.

(*Photo by Herbert Mitchell*)
LAURITZ MELCHIOR

Mr. Melchior has completed his tenth season with the Metropolitan, and he sang also with the Chicago and San Francisco Opera companies, and in several recitals.

At Covent Garden, Mr. Melchior is scheduled to sing in Tristan und Isolde, Walküre, Götterdämmerung and Siegfried during the current season, and will take part in the celebration of King George's Jubilee.

After the London season, Mr. Melchior plans to spend a few months at his hunting lodge on the continent, and also to do some hunting in this country in October, when he returns for a few weeks of moose and bear hunting before fulfilling his contract with the San Francisco Opera, in November. December will find him again in New York, to resume his work with the Metropolitan Opera.

Westchester County to Hold Festival May 10 and 11

The Westchester County Recreation Commission has confirmed the reservation of the County Centre, White Plains, N. Y., for a Music Festival in May. Two programs will be given, the first on May 10 to be devoted to Bach and Handel in commemoration of their 250th anniversaries, and the second on May 11 to comprise lighter choral works by English and American composers.

Sandor Harmati, conductor, who made his début with the county choruses last year, has agreed to direct the coming festival. Professional artists will appear as soloists on the opening night, and a prominent operatic singer is featured on the second evening. A symphony orchestra of county musicians is being organized by Marion Moorhouse Henry, cellist of Larchmont, N. Y., to be trained by Mr. Harmati for its first appearance on May 10. The program on the last evening is to be sung *a cappella*.

Groups belonging to the Music Festival Association and participating in the festival include: the New Rochelle Choral Society (Marjorie Wiggins, conductor); White Plains Choral Society (Caroline Beeson Fry, conductor); Scarsdale Choral Society (George Mead, conductor); Choral Art Society of Port Chester (Anne Merritt, conductor); North Salem Choral Society (Mrs. M. L. Fish, conductor); Briarcliff Choral Society (Mrs. George Wolf, conductor).

N. F. M. C. Biennial Opens in Philadelphia

(*Special telegram to the Musical Courier*)

PHILADELPHIA.—The Nineteenth Biennial Convention of the National Federation of Music Clubs was officially opened on April 23 at the Academy of Music. There was a procession of states and delegates, with banners. The Mayor of Philadelphia welcomed those attending the convention and introduced Mrs. Edward Phillip Linch, chairman of the convention. Mrs. Walter Knerr, state president, introduced Mrs. John A. Jardine, national president. Giovanni Martinelli was heard in solos with Emilio A. Roxas at the piano, and the Mendelssohn Club (under Sherwood Johnson) sang choral numbers. C.

Bach's St. John Passion Conducted by Koussevitzky

Boston Hears First Complete Presentation of Work by Symphony Orchestra and Vocalists—Season's Closing Programs Given by Chamber Music Groups

BOSTON.—What is believed to have been the first complete performance in Boston of Bach's Passion According to St. John was given by the Boston Symphony Orchestra and various assisting forces under the direction of Serge Koussevitzky at Symphony Hall on April 19. The performance, which was repeated on the evening of the following day, inaugurated the elaborate Bach-Handel Festival which is being presented under the auspices of the Boston orchestra.

The first performance in question was ideally suited, of course, to the day—Good Friday. And the character of the presentation, as well as of the various attending circumstances, was as close to that in the church as might reasonably be expected in the concert hall. While the injunction against applause made it difficult to determine how favorably the two performances were received by the Boston audiences, there was sufficient indication of praise. The present writer, as it happens, can not praise the performance unreservedly, although there was much to commend and even to be excited over.

The orchestral forces were, naturally, something that Bach could scarcely have commanded in his lifetime. The chorus was the Bach Cantata Club, an organization that had been exceptionally trained by its conductor, Mrs. Langdon Warner, and that was especially fine in its singing of the beautiful chorales. There was an excellent quintet of soloists—Dan Gridley, Keith Falkner, Olga Averino, Marie Murray and Royal Dadmun. The first two were surprisingly effective; Mr. Gridley in the recitatives which constitute so large a portion of the Passion, and which might otherwise have been frequently dull; Mr. Falkner, whose singing of the music allotted to Jesus was expressive, yet noble and dignified.

Dr. Koussevitzky's tempi did not always seem of the happiest, and on occasion placed a burden on the singers which they could not reasonably have been expected to bear. His presentation was most effective in the more dramatic moments and, at the other extreme, in the simple, movingly beautiful chorales. For the rest, the music seemed less suited to his temperament than the magnificent B minor Mass, which will be presented here on May 5.

CONCERT SERIES CLOSE

Dr. Koussevitzky and the Boston Orchestra presented the last of their Tuesday afternoon concerts of the season on April 16, when the program included Schubert's Overture in the Italian Style in C major, Schumann's symphony in B flat major, and Brahms' symphony in C minor. This series, which in past seasons has usually had the flavor of a cycle, was this year devoted to works by the three leading German Romantic composers, as already enumerated. The audiences, which were large and well pleased, heard the fifth, seventh and eighth symphonies, the *andante* of the fourth (Tragic) and two incidental compositions of Schubert; all four of the Schumann symphonies (except for two movements of the C major), the piano concerto and the Manfred Overture; all but the F major of the Brahms symphonies, the violin and second piano concertos and the Academic Festival Overture.

The Boston Flute Players' Club, one of the few organizations hereabouts that devotes itself conscientiously to the production of chamber music works, completed its season of five concerts at the Hotel Vendome on April 14. The program, light and suitably varied to bring a pleasant conclusion, consisted of Pierné's Sonata da camera for flute, cello and piano, op. 48; Eugene Goossens' Five Impressions of a Holiday for the same instrumental combination; Schubert's F minor fantasy and two of Schumann's recently discovered polonaises—all for four hands at a single piano; and two airs of Handel, sung in fine voice and equally happy style by Gertrude Ehrhart. The two pianists, who performed their tasks delightfully, were Heinrich Gebhard and Jesús María Sanromá. For the two trios Mr. Sanromá joined Alfred Zighera, cellist, and Georges Laurent, flutist. The latter is the intelligent and enterprising director of the concerts, which have the unusual distinction (at least, for chamber music hereabouts) of paying their own way.

Season's end was also marked by Boston's other leading chamber music organization, the Chardon String Quartet, which gave its seventh concert on April 18 in Brattle Hall, Cambridge, before an audience of fair size but of the greatest appreciativeness. These concerts, which are under the auspices of the Longy School, have been well planned. Last year they were devoted to the complete cycle of Beethoven quartets. This season the repertoire ranged widely, including many modern compositions rarely heard, some in Boston premières, in a few cases in first performance anywhere. The latter included quartets by Roussel and Walter Piston.

The final program included Hindemith's third quartet, the Ravel quartet, and Beethoven's op. 130, with the Grosse Fugue included as originally intended.

Ina Braithwaite, pianist, and Joseph James, baritone, gave a recital at Jordan Hall on April 14, exhibiting considerable, if still somewhat immature, talents. Miss Braithwaite played Franck's prelude, fugue and variations, arranged by Harold Bauer, Scriabin's F sharp major sonata and shorter pieces by Delibes-Dohnanyi, Brahms and Chopin. Mr. James sang songs and airs by Stanford, Vaughan Williams, Deems Taylor, Rachmaninoff, Ernest Charles, Gerald Tyler and Kathleen Lockhart Manning.

Recent concerts of the Longy School of Music in Cambridge included a faculty program on April 9 and a program divided between Earl Hudson, baritone, Jennie Gottschalk, pianist, and Mason Gottschalk, violinist, on April 16. The faculty concert had an especially interesting and attractive array of music as well as performers. Ludwig Thuille's sextet for wind instruments and piano, Loeillet's D minor sonata for flute, oboe and piano, and Pierné's Pastorale Variée for seven wind instruments were played by a group of performers consisting of Margaret Mason; piano; Gaston Bladet, flute; Fernand Gillet, oboe; Paul Mimart, clarinet; Georges Mager, trumpet; Willem Valkenier, French horn, and Abdon Laus, bassoon. . . . Randall Thompson, American composer, gave a lecture at the Longy School on April 15, selecting as his title, From Haydn to Debussy, and touching various highlights in the course of music between those two figures.

A group of musicians asociated with the New England Conservatory of Music gave on April 17, in Brown Hall, a concert of compositions by Arthur Foote, veteran Boston composer. The program, which was sponsored by the Manuscript Club, included three excerpts from Five Poems after Omar Khayyam, three songs, the Night Piece and the quartet for piano and strings. . . . Dowell P. McNeill gave an organ recital at Jordan Hall on April 16, the program including works by Homer Humphrey, Widor, Bach, Rheinberger and Liszt. M. S.

CincinnatiCheersBrahms Concert Under Goossens

Gieseking Is Soloist in Grieg Concerto and Novelty by Marx—Festival Soloists Announced

CINCINNATI, O.—So well did the audience like the all-Brahms concert presented by Eugene Goossens and the Cincinnati Symphony Orchestra that the enthusiastic applause gradually mounted in volume until, spontaneously, the entire audience was on its feet cheering for conductor and orchestra. It was a well deserved triumph for Goossens, who programmed the Academic Festival, Symphony No. 1 in C minor, op. 68, and the double concerto for violin, cello and orchestra (in which Emil Heermann, concertmaster, and Karl Kirksmith were soloists).

Few visiting artists are as well liked as Walter Gieseking and the applause after his playing of Grieg's concerto in A minor, for piano and orchestra, op. 16, almost rocked the house. This magnificent pianist also played the new composition, Three Pieces—Hadrian's Villa, Tusculum and Frascati—written by Joseph Marx. Gieseking played it so stunningly that the audience demanded an encore.

MAY FESTIVAL SOLOISTS

Announcement has been made of the May Festival programs and soloists. The former comprise the premier American performance of Cyril Scott's La Belle Dame Sans Souci; a new work by Martin Dumler entitled Stabat Mater, and the first hearing here of the Sacre du Printemps (Stravinsky).

Soloists will be Keith Falkner, Helen Jepson and Mary Moore, all new to Cincinnati; Richard Crooks, Rose Bampton, Kathryn Meisle, Richard Bonelli, Frederick Jagel and Dorothee Manski.

The Mothersingers observed their tenth anniversary with a choral program under the direction of Dr. John A. Hoffmann, conductor, and Mrs. Stanley L. Clark, founder and assistant conductor. Hubert Kockritz, baritone, and Bertha Mathers, violinist, were the soloists, sharing in the praise bestowed by a capacity audience.

The Cincinnati Division of Federated Music Clubs presented Dr. Ernest G. Hesser in a lecture-recital on Public School Music Education. The illustrations were sung by various choral groups from the city's high schools and one elementary school.

The new officers of the Clifton Music Club are: President, Etelka Evans; vice-president, Mrs. William Topmoeller; corresponding secretary, Mrs. Harry Burns; assistant secretary, Mrs. Harry L. Reece. Mrs. John A. Hoffmann retired after having served the club as president for twelve years.

Previous to its Eastern tour, the University of Cincinnati Glee Club sang a fine program on Palm Sunday featuring the Magnificat in D (Bach). Sherwood Kains is conductor and concerts have been booked for New York, Brooklyn, Atlantic City, Philadelphia and Washington, D. C.

Pescha Kagan was the brilliant young pianist with the Cincinnati Symphony Orchestra at its recent "pop" concert. M. D.

Antonietta Stabile in Recital

Antonietta Stabile, diseuse, will give a dramatic presentation of Madam Butterfly (in English) at the Roerich Theatre, New York, on May 2, under the auspices of the Roerich Society.

Mana-Zucca Works Broadcast

The Sunshine Trio, composed of Florenz Perkins, Suzanne Dixon and Wilma Leach, broadcast the following numbers by Mana-Zucca in a recent program over WIOD: Big Brown Bear, If Flowers Could Speak, Those Days Gone By, and I Love Life. The trio has been featuring these songs all winter.

On April 12 and 16 Al and Lee Rieser, piano team, played Mana-Zucca's new piano composition, The Cuban Dance, from WEAF, on the hour called Lovers Lane. Other broadcasts of Mana-Zucca's compositions heard over the air lately include I Love Life, sung by George Lewis (WHM) and the same song presented by Jack McDonald (WEAF) and Mario Cozzi (WJZ); and The Big Brown Bear, sung by John Charles Thomas (WJZ).

Broadcasts of Mana-Zucca's compositions recently heard include Armand Girard singing I Love Life (WJZ); the Sunshine Trio programming If Flowers Could Speak and I Love Life (WIOD); and Franz Imhof presenting Nichavo (WQAM). John Charles Thomas is to use Mana-Zucca songs on his broadcasts next month.

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Detroit Pro Musica Event Presents Filip Lazar

Eminent Modern Composer Appears in Program of His Works—Ethel Bartlett and Rae Robertson in Two-piano List

DETROIT, MICH.—Filip Lazar, ultra modern composer-pianist, introduced to American audiences last fall by Serge Koussevitzy and the Boston Symphony Orchestra, gave the season's third and last Pro Musica concert, postponed from March 22 to March 29, at the Detroit Institute of Arts before a large and sincerely appreciative musical audience. Mr. Lazar, who proved to be an exceptionally brilliant pianist with colossal technic, had the able support in his program of some of Detroit's best performers of instruments used for his compositions. They were Joachim Chassman, violinist; D. von Emmerick, oboe; Gaston Brohan, double bass; N. Fossenkemper, clarinet, and J. Mossbach, bassoon.

The program opened with a first suite for piano (subdivided into Berceuse, The Drunkards, Dance, By the River, The Ox Cart and Two Roumanian Folk Dances) played by Mr. Lazar. This suite was interesting because of its barbaric tonal patterns. There was an unusual Bagatelle for double bass played by Mr. Brohan and Mr. Lazar and three dances for violin played by Mr. Chassman and assisted by the composer at the piano in which workmanship of the highest order was exhibited. The concert ended with a trio for oboe, clarinet and bassoon. Atonality abounded in these, yet the works had the authority of such a master craftsman that they were highly interesting. These pieces should perhaps have been repeated so our ears might have become accustomed to these newer sounds.

BARTLETT AND ROBERTSON APPEAR

Ethel Bartlett and Rae Robertson, English pianists, were the soloists in the twenty-fifth broadcast of the Sunday Evening Hour sponsored by Henry and Edsel Ford and presenting the Detroit Symphony Orchestra, from Orchestra Hall on March 24. They created a sensation displaying the finest attributes of their art. With the orchestra they played Mozart's rondo from the concerto for two pianos in E flat major, and the piano numbers were Bach's allegro in E flat, Arensky's scherzo and Strauss' Beautiful Blue Danube. The choir has made strides during the season and was heard to advantage in Tschaikowsky's Legend and Mendelssohn's Lift Thine Eyes from Elijah. The orchestra was up to par.

ARTCROFTERS' MUSICALE

The first musical concert of the Artcrofters League took place at the Federation of Women's Clubs on March 30 under the direction of Dr. Mark Gunzburg. The program consisted of a quartet for piano, violin, viola and cello played by Mark Gunzburg, Otis Igelman, Florian Wittman and Constantin Komarowsky, respectively, and who did distinguished work in Mozart's quartet in G minor, Brahms' quartet in G minor and Saint-Saëns quartet in B flat major, op. 41. The hall was filled to capacity and keen interest was shown in the future of the Artcrofters League, who aim to use their funds for artists in need, an art library which will be open to the public, and for free art instruction to young persons of talent who because of financial reasons have been unable to pursue their studies.

R. C. B.

La Forge and Van Hoesen Heard

BELLEVILLE, N. Y.—Harrington van Hoesen, baritone, and his teacher, Frank La Forge, were heard here in concert with the Lucille Bethel Chorus on April 10. Mr. van Hoesen gave freely of his fine art and voice in two groups of miscellaneous numbers. The voice is rich, always in tune and produced with freedom. Mr. La Forge accompanied Mr. van Hoesen and also the chorus in a group of his own works, including Hills, Farewell at Morn, and Sailors, and played all with artistry and complete musical understanding. Mr. van Hoesen sang effective obbligatos to these numbers. H. S.

Max Reinhardt to Marry

VIENNA.—The forthcoming marriage of Max Reinhardt, celebrated stage producer, and Helene Thimig, one of the principal interpreters of Jedermann at Salzburg, has been announced.

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—8 Column Headline from Eugene Stinson's review in Chicago Daily News, March 25, 1935

"Soaring to new revelations this season. Only a few days ago he gave the best radio performance in the Tchaikovsky Concerto which any violinist has sent us over the air. On the present occasion he set another lofty record with his delivery of the solo Sonata by Bach."

Leonard Liebling, New York American, March 14, 1935

•

"A violinist who has everything—commanding tone, unbeatable technic, sense of values, sense of beauty, and personality. Small wonder that the symphony orchestra audiences have fairly raised the roof over his performances this week."

Edward Moore, Chicago Tribune, March 1, 1935

•

"One of the greatest violin talents of the present day. The audience was wildly enthusiastic and rightly so."

Samuel L. Laciar, Philadelphia Public Ledger, March 5, 1935

•

"Genius who played the audience into a state of ecstasy."

Corbin Patrick, Indianapolis Star, March 18, 1935

"Played like a young god. His triumph was like that when first his amazing art was disclosed to St. Louis. After the seventh recall he played as encore the Paganini Caprice with breath-taking beauty and breath-taking skill."

Harry R. Burke, St. Louis Globe-Democrat, February 2, 1935

•

"Vibrant and thrilling, an enthralling phenomenon beyond reach of words. Milstein's art dwarfed and beggared all talent of immediate memory."

John Rosenfeld, Jr., Dallas Morning News, February 15, 1935

•

"Musicians and laymen alike marvelled at his art. Great and mature comprehension and feeling."

New Orleans Times-Picayune, February 12, 1935

•

"Loosed a demon of speed that would partner the whirlwind. A rare experience."

Kansas City Times, February 6, 1935

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Resident Orchestra and Guest Artists Present Brilliant Hearing of Wagner Work under Rodzinski—Josef Hofmann Fêted as Orchestral Soloist—Beryl Rubinstein and Arthur Loesser in Two-Piano Recital

CLEVELAND, O.—The S. R. O. sign greeted last hour arrivers at Severance Hall on the three evenings of April 11, 13 and 15, when the Cleveland Orchestra under Artur Rodzinski presented Die Meistersinger for their closing performance in our opera series. It must be admitted that it was one of the most brilliant achievements in the history of the orchestra. We were privileged to enjoy artists of fine caliber. There was the veteran Friederich Schorr, whose delineation of the poet-cobbler was of traditional geniality. Arnold Gabor gave an expert portrayal of the amusing Beckmesser. Chase Baromeo sang the Pogner lines with much tonal beauty, and Albert Mahler was a thoroughly enjoyable David. Marcel Salzinger was well versed in the part of Kothner.

Two artists new to Cleveland were Charlotte Boerner from Berlin in the part of Eva and Fritz Wolff as Walther, who looked, acted and sang his rôle with all the romanticism and lyric fervor it requires. Miss Boerner created a distinctly favorable impression with her lovely voice, splendid acting and charming personality. She was ably seconded in the part of Magdalene by our own Carabella Johnson, who gave a pleasing impersonation of her rôle. The other Mastersingers were all Cleveland talent and made a splendid showing: George Vaughan, Maurice Goldman, John Bast, Leonard Dawson, Myron Ryan, Paul Flood, Frank Chamberlain and Donald Dickson, the last one also doing the Nightwatchman commendably.

Wilhelm von Wymetal, Jr., distinguished himself in the manner in which he handled the far from simple problem of placing some 250 people on a stage not blessed with spaciousness. Highest praise must be accorded Maestro Giacomo Spadoni, who was successful in training a non-professional chorus to a degree of efficiency. Quaint and true to the spirit of mediaeval Nürnberg were the fine stage settings designed by Richard Rychtarik; the costuming of the huge crowds was colorful and sumptuous.

HOFMANN HEARD WITH ORCHESTRA

Romanticism prevailed at the previous symphony concerts and afforded joy to both capacity houses. Josef Hofmann gave a crystalline and masterly performance of the E minor concerto of Chopin, for which he found a most proficient and sensitive fellow artist in Dr. Rodzinski who sensed every mood and inflection. Tschaikowsky's Romeo and Juliet Fantasia and Richard Strauss' Till Eulenspiegel were both conducted with skill. The audience was enthusiastic throughout both performances.

The remarkable ease and fluency of style exhibited by the Dresdner Kreuzchor in their appearance at Severance Hall delighted a large audience. Bach and his complex difficulties in the motet Singet dem Herrn ein neues Lied were disposed of with impressive ability, but perhaps the most moving excerpt was from Parsifal. Rudolf Mauersberger is to be commended for his fine training of this exceptional group.

Beryl Rubinstein and Arthur Loesser were heard in a two-piano recital at the recital hall of the Cleveland Institute of Music and again delighted a capacity audience with their finely attuned ensemble work. Mozart-Busoni, Brahms, Saint-Saëns and Rachmaninoff comprised their program, which was all too short and had to be augmented by encores.

Mrs. Emil Brudno announces her attractions for next season in the Cleveland Concert Course: Kirsten Flagstad; Fritz Kreisler; Ignaz Friedman with Ria Ginster, Austrian Lieder singer; Edith Lorand with her Hungarian Orchestra from Budapest; Trudi Schoop with her comic ballet from Switzerland; and Artur Schnabel. R. H. W.

Portland, Ore., Orchestra To Mark Jubilee

Van Hoogstraten Re-engaged to Lead Symphony Next Season—Bach Passion Performed—San Carlo Opera Forces Appear

PORTLAND, ORE.—Concluding a successful season of twenty-nine concerts (seven given out of town), the Portland Symphony Orchestra (Dr. Willem van Hoogstraten, conductor) offered an excellent interpretation of the St. Matthew Passion (Bach) at the Municipal Auditorium. Three hundred singers, vested in black and white, assisted. Soloists were Helen McCartney, soprano; Iris Oakley, contralto; Virgil Day, tenor; Mark Daniels and Merwin Dant, basses, all of Portland. William Robinson Boone played the piano parts, while Frederick W. Goodrich was at the municipal organ. The performance was a rare treat.

Dr. van Hoogstraten has been reëngaged to direct the orchestra next season, when it will celebrate its twenty-fifth consecutive year. The Benjamin Blumauer Estate recently donated $1,500 to the Portland Symphony Society's endowment fund.

SAN CARLO COMPANY GREETED

Music-lovers turned out in full force to greet the San Carlo Opera Company. Rousing applause rewarded the artists and the conductor, Carlo Peroni. Eight operas were staged, some 25,000 Oregonians attending. This gala event took place in the Auditorium.

Feodor Chaliapin, basso, brought here by the Ellison-White Bureau, drew a large crowd to the Auditorium. He had the artistic assistance of Ivan Basilevsky, pianist and accompanist. It was an inspiring occasion.

The Portland Junior Symphony Orchestra (Jacques Gershkovitch, conductor) closed its eleventh consecutive season recently, featuring a chorus of 150 youthful voices in Max Bruch's Fair Ellen and Grieg's Landsighting, with full orchestral accompaniment. Mozart's Marriage of Figaro overture opened the program. Several works were broadcast over a CBS network and relayed across the Atlantic Ocean. Three young soloists appeared: Jane Andrews, soprano; Jack Randall, baritone; Robert Mann, violinist. The listeners, numbering 3,000, were enthusiastic in their approval of the concert, which was held in the Auditorium.

PAGLIACCI HEARD IN ENGLISH

Leoncavallo's Pagliacci was sung in English at the Masonic Temple by the newly organized Opera Club (Michael Arenstein, musical director). Two delightful performances were given. Principals included Clara Rieman (Nedda), Arthur Johnson (Canio), Leonard von Luven (Peppo), Bryton Murphy (Silvio), Hale Prebble (Giovahi), Charles Spark (Luigi), William Elliott (Tonio). An orchestra of twenty-five professional musicians and a chorus of forty assisted. George Natanson was stage director; Kate Whalley, coach; Harold Bayley, concertmaster. The object of the club is to give a cultural outlet to young artists.

A fine program was given in the Woman's Club Building by the Portland Chamber Music Trio (Mary Schultz, violin; Bernard Barron, cello; Edna Chittick, pianist).

Charlotte Lockwood, New York organist, gave an excellent recital at the Auditorium. J. R .O.

Young Artists' Contest Winners Announced

The New York State and Liberty District Young Artists' Contests, sponsored by the National Federation of Music Clubs, were held, under the new opera ruling, by Etta Hamilton Morris, president of the New York Federation of Music Clubs, and Mrs. David V. Murdock, of Pittsburgh, district president, at Steinway Hall, New York, on April 4, 5 and 6. The winners in the state contest were: piano, Rosalyn Tureck; violin, Joseph Knitzer; concert voice, Winifred Cecil; opera voice, Marion Stuart and Arthur Van Haelst. District winners: piano, Rosalyn Tureck; violin, Joseph Knitzer; concert voice, Margaret Harshaw; opera voice, Leonard Treash.

The following were judges for the state: violin, Marianne Kneisel, Vlado Kolitsch and Arthur Hartmann; piano, Katherine Bacon, Edwin Hughes and Charles Haubiel; concert voice, Sue Harvard, Harrington Van Hoesen and W. N. Goldworthy; opera voice, Carolina Lazzari, Pasquale Amato and Giuseppe Bamboschek. District judges: piano, Frances Nash and Ernesto Berúmen; violin, Kathryn Platt Gunn and Mr. Murphy; concert voice, Minna Kaufmann Knud and Edwin Swain; opera voice, Florence Macbeth, Frederick Jagel and Minna Kaufmann Knud. Richard Kountz acted as general judge in piano, violin and concert voice. These young artists go on to compete in the finals to be held at the National Federation of Music Clubs Convention in Philadelphia, April 23 to 30.

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Atlanta Philharmonic Society and Music Club Again Plan Music Course

Success of This Year's Concerts Provides Impetus for Next Winter's Schedule—Local Philharmonic Orchestra, Choruses and Recitals Heard

ATLANTA, GA.—Scarcely had the curtain gone down on the concert season of 1934-35 than the announcement for next year's All Star Concert Series was made by the manager, Marvin McDonald. It came right after the final artist's concert, the piano recital by Walter Gieseking, presented by the Atlanta Music Club. Ending with superb success, with the Woman's Club Auditorium packed to capacity to hear the eminent pianist, the Atlanta Music Club and the Atlanta Philharmonic Society are enthusiastic over the series which the two organizations will sponsor next year.

Fritz Kreisler opens the series on October 19, followed by the National Symphony Orchestra, La Argentina, Ruth Slenczynski, Nelson Eddy, Helen Jepson and Grace Moore. The intimate series is not completed but it has been definitely decided to bring Myra Hess and the Vienna Choir Boys, presented by the Atlanta Music Club (Mrs. Harold C. McKenzie, president.)

ORCHESTRA OPENS SERIES

The Atlanta Philharmonic Orchestra (Georg Lindner, conductor), was presented in the first concert of the season on April 16 with Hugh Hodgson, pianist, as soloist. A program of interesting variety was given, which included Wagner's Rienzi Overture, this composer's preludes to the first and third acts of Lohengrin, and von Suppe's Light Cavalry Overture. The second half of the program was filled by Saint-Saëns' concerto in G minor, played by Mr. Hodgson.

This non-professional organization, which is non-profit making, demonstrated sincerity, good ensemble, and musicianship in the leader. The pianist of the occasion was warmly received for his artistic playing of the brilliant concerto.

The Bach cycle, given in commemoration of the master's 250th anniversary by Eda Bartholomew, organist, closed with the Magnificat in D on March 31. The following local musicians assisted in making the set of five programs a success: Mrs. James Richardson, Bess Merrell Smith, Lilian Bennett, Claire Harper, Elinor Whittemore King, Priscilla Loemker, Helen Riley Smith, Mrs. T. Stanley Perry, Mrs. Luther Harper, Mrs. D. C. Adams, Mrs. L. D. King, Mrs. Harold Cooledge, Mabel Daniel, T. Stanley Perry, Haskell Boyter, Millard Rewis, John Hoffman, James Richardson, Edward A. Werner and Ray Werner.

The Agnes Scott College Choir, under the direction of Lewis H. Johnson, sang the third Vesper Service at Glenn Memorial Church since its inauguration by the pastor, the Rev. N. Long. C. W. Dieckmann, composer, organist and pianist, who is the director of music at the college, was at the organ console as soloist and accompanist. Taste and sincerity combined with good ensemble to make this concert a remembered one in the series.

FESTIVAL CHORUS APPEARS

The Festival Chorus in the annual concert at Bass Junior High School, under the direction of Mabel Stewart Boyter, was a notably successful musical event of the mid-spring season. Four hundred girls and boys sang with good pitch and tone perception, excellent musical feeling and ensemble. Haskell Boyter was the guest soloist and Ruby Chalmers, the accompanist.

Clair Harper, young violinist and faculty member of the Atlanta Conservatory of Music, sponsored by the Atlanta Music Club, won the Southeastern District Competition for young artists, in the National Federation of Music Clubs' contest held at Savannah, Ga., on March 29. Robert Harrison, eighteen-year-old violin pupil of Georg Lindner, dean of the conservatory, won in the Student Musicians' classification. Both have been presented in recital by the conservatory since that time, and have won well merited praise.

Jeannette Vreeland, American soprano, visited Atlanta for a few hours recently *en route* from Florida engagements to fulfill one in Nashville, Tenn. Ethel Beyer, Southern pianist, was Miss Vreeland's accompanist for her Nashville recital. M. S. W.

Neighborhood Music School Holds Public Demonstrations

The Neighborhood Music School, New York, was open to visitors for two days recently. On April 3 there was demonstration teaching in all departments; April 5, there were an intermediate orchestra rehearsal, a chorus rehearsal and an auditorium concert. The concert was planned to give a brief cross-section of the work of the school, including orchestras, ensemble, solos and demonstration of theory.

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"THE MOST BRILLIANT EVENT HERE SINCE THE APPEARANCE OF PADEREWSKI"
Greenville News, January 21, 1935

"A SUPERB SHOWMAN AS WELL AS AN ACCOMPLISHED MUSICIAN"
Norfolk Ledger Dispatch, January 17, 1935

"A GENIUS AS CONDUCTOR AS WELL AS COMPOSER"
Little Rock Gazette, January 4, 1935

"IT WAS MARVELOUS ENTERTAINMENT"
Springfield Leader and Press, Jan. 31, 1935

"SHEER MAGIC"
Burlington Gazette
February 1, 1935

"The musical novelty of the season. Mr. Maganini has created a style of program decidedly out of the ordinary. He managed to extract entertainment out of everything he touched."
Norfolk Ledger-Dispatch, January 17, 1935

"A triumphant success. Maganini makes his concerts doubly enjoyable by his original program notes, which are gems of sparkling wit."
Greenville News, January 21, 1935

"An able conductor and a highly gifted composer, a dignified and fluent speaker. Together with beautiful playing by his orchestra he gave an evening which was most alluring to his capacity audience. We wish every community might hear just such a presentation, nor do we except the supposedly more sophisticated metropolitan centers. It was an evening of rarely fine instruction and musical satisfaction."
Providence Journal, March 27, 1935

"BEAUTIFUL PLAYING"
Providence Journal
March 27, 1935

"Maganini's skill in handling his men is sheer magic."
Burlington Hawkeye Gazette, Feb. 1, 1935

"One of the most satisfactory concerts from every standpoint ever brought to this city."
Columbia Record, January 19, 1935

"Mr. Maganini can always be depended upon for unhackneyed programs."
New York Herald Tribune, Feb. 8, 1935

"One of the most interesting and unique concerts heard in a long time. Quinto Maganini outside of being a finished musician of great attainments is an interesting personality—full of humor and one who can talk of music without being stilted in his approach."
Wheeling Daily News, February 5, 1935

"A fine organization that is both sensitive and responsive. Maestro Maganini has done considerable pioneering in fostering works by contemporary composers and deserves unbounded credit and gratitude."
New York American, February 18, 1935

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Philadelphia Orchestra Programs Include Novelty by American

Iturbi Appears as Conductor and Pianist—Winner of Federated Clubs and Schubert Memorial Cello Prize Presented—Saperton in Curtis Recital—Simfonietta Plays for Children

PHILADELPHIA.—The nineteenth pair of Philadelphia Orchestra concerts was given on April 12 and 13, with José Iturbi as guest conductor. One of the favorite symphonies of the orchestral repertoire, the César Franck in D minor, opened the program. After the intermission came a choral, When Our Last Hour Is at Hand, for string orchestra, written by Templeton Strong upon a melody by Hans Leo Hassler—the same melody used by Bach as the principal chorale melody of the St. Matthew Passion.

Louise Essex, cellist, appeared as soloist in the Haydn concerto in D for cello and orchestra. Miss Essex, who was the 1933 winner of the National Federation of Music Clubs first prize for cello, and one of the two artists selected by the Schubert Memorial Association for recognition, gave a fine performance of the Haydn work and was warmly received, being recalled numerous times.

The final offering on the program was a group of excerpts from El Amor Brujo by De Falla. Twelve excerpts were given, with Josefina Aguilar, contralto, singing the solo parts in the third, Chanson du Chagrin d'Amour; the ninth, Song of the Will-o'-the-Wisp; the eleventh and twelfth, Dance of the Game of Love, and Morning Chimes. Miss Aguilar, a native of Mexico City, made the trip to Philadelphia expressly for her début in America at these concerts. She is eminently suited to sing the music of De Falla, and her powerful voice was heard to good advantage.

TENTH SUNDAY POPULAR CONCERT

The tenth popular Sunday concert of the Philadelphia Orchestra brought José Iturbi not only as the conductor, but also the piano soloist. After Rossini's overture to The Barber of Seville, Mr. Iturbi sat at the piano, and both played and conducted the concerto in A minor for piano and orchestra by Grieg. He played two encores the Schubert impromptu in A flat, and the DeFalla Fire Dance—which Mr. Iturbi explained had been arranged for piano by the composer himself.

After the intermission the orchestra played Pantomime, Dance of Fear and the Fire Dance from El Amor Brujo by De Falla. Ravel's Pavane pour une Infante Defunte proved a marked contrast to the fiery De Falla compositions. The concert closed with the spirited Dances from Prince Igor.

DAVID SAPERTON IN CURTIS FACULTY RECITAL

The fourth faculty recital of the season at the Curtis Institute of Music was given in Casimir Hall by David Saperton, pianist, on April 15.

Mr. Saperton's program opened with the Bach-Tausig toccata and fugue in D minor, and the Appassionata Sonata op. 57, of Beethoven. The next group held three études and the G minor ballade of Chopin, followed by the Godowsky Studies on Chopin Études—No 45 (A flat, posthumous) Metamorphosis, E major, No. 13 (op. 10, No. 6, E flat minor), Free Transcription for left hand alone, Waltz op. 64, No. 1 in D flat. In response to prolonged applause, this last number was repeated.

The final group held prelude, op. 23, No. 6, in E flat, by Rachmaninoff; In Autumn, op. 36, No. 4, by Moszkowski; From Deuxieme Anneé de Pèlerinage (Italie); No. VI Sonetto 123 del Petrarca in A flat by Liszt, and the Busoni arrangement of the Liszt Mephisto Waltz. Mr Saperton again made use of his tremendous technical equipment and discerning expressive faculties, and drew prolonged applause from his audience.

MARIA EZERMAN DRAKE AND ALLISON R. DRAKE

An interesting two-piano recital was given in the Ethical Society Auditorium on April 15 by Maria Ezerman Drake and Allison R. Drake.

The first part of the program was devoted to the classics, and the last to the moderns. Bach's concerto in C minor in the Harold Bauer arrangement was given a fine reading and execution, followed by Clementi's sonata in B flat, No. 2, also splendidly done; this in turn followed by the Brahms variations on a theme of Haydn op. 56b, the last received with an ovation.

The moderns were represented first by Palmgren by his Maskenball op. 36, of which the second of the three parts was most attractive, Die Tanzerin. Tailleferre's Jeux de Plein Air in two parts was well presented, but it remained for the final group of prelude and three fugues by Paul Nordoff, a Philadelphian, to arouse the greatest interest and pleasure. Mr. Nordoff's compositions had much more to say than the Tailleferre numbers, and Mr. and Mrs. Drake played them with excellent understanding and insight. At the close the soloists shared the applause with the composer, Mr. Nordoff. Encores included one of the Brahms Liebeslieder waltzes, and the Romance from Rachmaninoff's second suite for two pianos. The audience filled the hall and proved enthusiastic.

PHILADELPHIA CHAMBER STRING SIMFONIETTA CHILDREN'S CONCERT

The seventh annual Children's Concert of the Philadelphia Chamber String Simfonietta (Fabien Sevitzky, conductor), was held in the ballroom of the Bellevue-Stratford on April 13, with an audience which taxed the capacity of the ballroom, with ninety per cent of it children, who listened with the greatest attention and interest.

The first number was Handel's Concerto Grosso in D minor, in which the four movements were played with that finesse which characterizes Mr. Sevitzky's interpretations. Next came the Bach Arioso and Giant Fugue, beautifully done, and enjoyed by the children.

Two youthful soloists offered excellent playing. Sol Kaplan, pianist, performed the Liszt Hungarian Rhapsodie No. 11 with brilliance; then Rafael Druian, violinist, splendidly accompanied by Vladimir Sokoloff, played the Francoeur-Kreisler Siciliana and Rigaudon, and the Paganini-Kreisler Moto Perpetuo, with amazing beauty and fire. The two soloists then appeared together in the first movement of the violin and piano sonata in F by Beethoven.

Songs for everybody to sing were Old Kentucky Home, Yankee Doodle (during which a tableau of the Spirit of '76 was shown), and America! America! by Bloch.

The Toy Symphony by Haydn, in which thirteen children joined the Simfonietta, was one of the interesting features of the entire concert. The children had been remarkably drilled by Elizabeth Gest so that they never made a wrong entry. Mr. Sevitzky, probably for the first time here, used the vocal parts of this symphony as well, with Jane Shoaf, soprano, and Elsie MacFarlane, contralto, singing the solo parts. They added much to the interpretation of this work.

The announcement of the prize awards was also attended with much interest, including awards for the best poster, radio award and the prize for the best letter written to Mr. Sevitzky about the concerts. There were sixty-five posters entered of which four were chosen. All sixty-five have been sent to Boston for exhibition.

These children's concerts have come to be an institution in Philadelphia and are eagerly anticipated by the youngsters, and hugely enjoyed. Mr. Sevitzky is to be congratulated. M. M. C.

Farewell Luncheon to Gatti-Casazza

At Emil Katz' Metropolitan Opera House buffet, there was a farewell luncheon in honor of Giulio Gatti-Casazza, last Monday, April 22. The affair had an informal character, with Edward Ziegler's few words of introduction, Geraldine Farrar's toast to the hero of the occasion, and his short response, at the end of which he kissed Arturo Toscanini on the forehead. Mme. Farrar played waltzes on the piano, which induced Edward Johnson and Lucrezia Bori to dance an exhibition round or two, and then Charles Judels and Florence Morton (guardian of the backstage telephone) followed with a *pas* of parodistic nature. Photographs were taken and then the autograph hunters besieged all the celebrities. Among the guests were:

Mme. Gatti-Casazza, Leonora Corona, Kirsten Flagstad, Helen Gleason, Margaret Halstead, Göta Ljungberg, Dorothee Manski, Mary Moore, Rosa and Carmela Ponselle, Rose Bampton, Myrtle Leonard, Max Altglass, Richard Crooks, Edward Johnson, Giovanni Martinelli, Antonio Dell' Orefice, Desire Defrere, Frank Wenker, Earle Lewis, Hugh Brown, Pasquale Amato, Giovanni and Maria Zenatello, Bruno Zirato, F. C. Coppicus, Herbert Witherspoon, Leonard Liebling, Grena Bennett, Samuel Chotzinoff, Pitts Sanborn, Pierre V. R. Key, Agostino De Biasi, H. H. Taubman, Julian Seaman, William B. Chase, Francis D. Perkins, Henriette Weber, Danton Walker, Italo Falbo, Oscar Thompson and Marion Bauer.

Austin Songs Widely Performed

The Little White Cottage, with words and music by Grace Leadenham Austin, arranged by Ralph Baldwin, was sung on April 6 at the joint concert of the Orpheus Glee Club of Flushing and the Mount Vernon Men's Glee Club, given at Flushing, N. Y. H. Thompson Rodman conducted this number, which was performed by both clubs. The guest artist of the evening, Rose Tentoni, included among her numbers Rain at Night, a recently published composition by Miss Austin. At Mount Vernon, N. Y., on April 12, the same organizations gave a program.

On April 27 Rita Gillen, soprano, and Leland Logan, tenor, are to give a recital at Stamford, Conn. Part of Faust is to be offered, and the remainder of the program is devoted to compositions by Miss Austin, including solos by each artist and duet arrangements by the composer of a number of her songs, including Constancy and Sleepy Land, The Soul Undaunted and Rain at Night.

On May 10 La Salle Academy, at their fifth annual concert in Town Hall, New York, under the direction of Brother Anthony Cyril, are to be heard in the choral Oh, Whistle a Song, with words, music and arrangement by Miss Austin.

Gina Pinnera, soprano, is using Miss Austin's Sleepy Land at many of her concerts by request. Eadie Arendt, contralto, is also including Austin numbers on her recital programs. David Healy, baritone, recently sang Rain at Night. The Catholic Women Choral Club (Mary Ursula Doyle, conductor) dedicated a broadcast (WLWL) to Miss Austin.

Ernesto Berúmen's Activities

Ernesto Berúmen, pianist and pedgagogue, was one of the piano judges at the Music Auditions of the Nassau (N. Y.) Philharmonic Society on March 15 and 29. Mr. Berúmen was also a piano judge for the National Federation of Music Clubs at Steinway Hall, New York, on April 6.

ATTRACTIONS

ANNUAL CONCERT
BORIS LEVENSON
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assisted by Emma Burkhardt, contralto; Pearl Newhouse, pianist; Nicholas Saslavski, baritone; The International Polyphonic Ensemble, and The American String Quartet.
Carnegie Chamber Music Hall, New York, Saturday Evening, May 4, 1935, 8.30. Tickets $.75 to $2.20.

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Cleveland Orchestra In Ann Arbor

Rodzinski Leads Brilliant Concert Including Shostakovitch Symphony in Final Event of Choral Union Series

ANN ARBOR, MICH.—The fifty-sixth season of the Choral Union Series came to a close with the concert by the Cleveland Orchestra (Dr. Artur Rodzinski, conductor) on March 28.

Rodzinski offered as the first number on the program the fine Arthur Loesser arrangement of the organ chorale No. 1 by César Franck. This won the audience at once, so that it was in an amiable mood to hear the unfamiliar symphony, op. 10, by Shostakovitch. But the latter speaks for himself in no uncertain notes in this symphony, which fascinates from beginning to end.

After the intermission the orchestra presented Tschaikowsky's overture—fantasia, Romeo and Juliet, which was followed by the suite from the ballet Petrouchka by Stravinsky. Graciously the conductor responded to the enthusiastic applause of the audience with two encores, one of Johann Strauss' waltzes and Perpetual Motion by the same composer. The orchestra gave pleasure on this occasion to a large audience.

On March 28 the Michigan Composers' Club held a meeting in Ann Arbor and gave a complimentary recital at Hill Auditorium. This is a group of composers doing serious, creative work and contributing in the field of American music. Compositions were presented from the works of eight of the members of this club. The officers elected for the ensuing year are, president, James H. Spencer, of Adrian; vice-president, Helen Fairchild, Detroit; secretary, Henrietta Bodycombe, Grosse Pointe; treasurer, Dorothy James, Ypsilanti. A. McL. T.

Double Bill Sung at Hippodrome

The double bill of Cavalleria Rusticana and Pagliacci which was heard at the Hippodrome, New York, on Easter Sunday commemorated the twentieth anniversary of Alfredo Salmaggi's début as a producer of popular priced opera. On Easter of 1915, Mr. Salmaggi offered these same two operas in Brooklyn. His company of the current season honored him by bestowing a plaque upon him, and he received a wreath from the chorus. Speakers included the Italian Acting Consul General, Giacomo Spadafora; Nino Ruisi, basso, of the company; and Mr. Salmaggi made a short address of thanks.

In the two music dramas, Elvira Helal appeared in Cavalleria Rusticana as Lola, and in the Leoncavallo work as Nedda. The others in the Mascagni tragedy were Elda Ercole (Santuzza), Luigi Ruffino (Turiddu), Angelo Angelini (Alfio) and Alice Haeseler (Mama Lucia). Miss Helal sang with beauty of tone and unflagging histrionics. The Pagliacci cast also held Giuseppe Radaelli (Canio), Angelo Pilotto (Tonio), Lodovico Oliviero and Antonio Palazzao. Giuseppe Bamboschek conducted. G. N.

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American Music Heard at Convention of Michigan Federation of Music Clubs

Young Artists' and Student Musicians' Contests Are Features of Nineteenth Annual Meeting in Grand Rapids—Jeannette Vreeland Sings with Resident Orchestra

GRAND RAPIDS, MICH.—The Michigan Federation of Music Clubs met in this city April 10-13 for its nineteenth annual convention. The hostess club was the St. Cecilia Society (Mrs. Joseph C. Shinkman, president) and the meetings, with a few exceptions, were held in the St. Cecilia Building. General chairman of the convention was Mrs. C. Hugo Kutsche. Mrs. Bliss B. Wells, state president, presided at the business sessions.

Mrs. John Alexander Jardine, national president, was present at several meetings, and was the guest of honor at a luncheon given by the state officers, state and local chairmen at the Women's City Club.

The first day was devoted to the Young Artists and Student Musicians contests, in charge of Mrs. Byrl F. Zacher of Ann Arbor, a former state president. Winners in the Student Musicians class were Frances Bremer, contralto, of Detroit and Paul Bakeman, baritone, of Dowagiac; in the Young Artists group, Beatrice Brody, contralto, of Lansing and Stanley Fletcher, pianist, of Ann Arbor. Miss Brody and Mr. Fletcher each contributed a group of numbers at the program following the evening banquet and were enthusiastically received. All four have since won their district contests, which were held the same week in Indianapolis, Ind.

MUSICAL AND SOCIAL EVENTS

Mrs. Jardine gave the principal address at the federation banquet, stressing the assistance which the federation has always given to young American musicians, both creative and executive, its support of music in the public schools, and its encouragement of the performance of American compositions. Besides the contest winners, music was furnished by the Melody Singers, a quartet consisting of Russell Forwood and Sidney Straight, tenors, Lynn Clark, baritone, and Richard Bowen, bass, with Dorothy Pelck McGraw at the piano. Estelle H. Osborne was in charge of local arrangements.

The next morning a breakfast for club presidents was given at the Pantlind Hotel, of which Mrs. Glenwood Fuller was local chairman, and Mrs. Lucille Jolly of Flint, State Educational Chairman, was the presiding officer.

Auditions for the Artists' Bureau were followed by the reports of state chairmen and district directors, in charge of Mrs. Allen B. Crow of Highland Park. An enjoyable concert was given by the Olivet College Orchestra, Pedro Paz conducting. Assisting soloists were Dale Gilliland, baritone, accompanied by Carl Sennema, both of Grand Rapids, and Wynn Van Cronk, cellist, accompanied by Lena Van Cronk, both of Battle Creek.

The Past Presidents' Dinner, held at Park Congregational Church, was in charge of Mrs. I. B. Gilbert of Flint, with Mrs. Paul Kempter as the local chairman. Mrs. Marshall Pease of Grosse Pointe spoke on The Relation of a Music Club to its Community, and Mrs. George W. Langford of Ann Arbor told of The Relation of the Federation to the State. Mrs. Loren J. Staples, mezzo-soprano, of Grand Rapids, accompanied by Mrs. McGraw, sang three songs, and a suite was played by a trio from Flint, consisting of Jennie Nichel, violinist, Flora Wager, cellist, and Mrs. Ralph Kriener, pianist.

CHORAL CONCERT PRESENTED

In the evening a choral concert, in charge of Mrs. William J. Fenton, was given in the same church. Choruses participating were Davis Vocational and Technical High Choir (Silas Boyd, director); Excelsior Chorus (Harold Tower, director); Cantando Club (Haydn Morgan, director); Affiliated Westminster Chancel Choir of Park Congregational Church (C. Harold Einecke, director), these four from Grand Rapids; Lansing Matinee Chorus (Fred Killeen, director); and First Methodist A Cappella Choir of Battle Creek (Harlan W. Cleaveland, director) and Elizabeth Bundy, soloist.

On Friday the delegates enjoyed a MacDowell Breakfast in the Women's City Club, with Mrs. Thomas B. Ford acting as local chairman, and Mrs. Theodore O. Leonard of Detroit presiding. Groups of MacDowell compositions were presented by a quintet composed of Mrs. Maurice Quick and Mrs. C. B. Newcomb, violins, Mrs. V. I. Calkins, viola, Mrs. Keith Houston, cello, and Mrs. Frederick Royce, piano, and by a quartet consisting of Mrs. Ford and Mrs. Thomas Irwin, sopranos, Mrs. L. J. Staples and Mrs. H. J. Dotterweich, contraltos, with Mrs. Royce accompanying, all of these from Grand Rapids.

The Church Music Luncheon was given at Fountain St. Baptist Church, with Mrs. Reuben Maurits in charge of local arrangements, and Nellie Beatrice Huger of Hartland, state chairman, presiding. The principal address was given by Fred Patton of the vocal department of Michigan State College, Lansing, whose topic was a Sermon from the Choir Loft. He asked for coöperation and coördination between minister and organist, and gave examples of trivial and inappropriate hymns. He sang also a group of solos accompanied by Archie Black of Lansing. Other numbers were sung by the Boys' Choir of St .Mark's Episcopal Church (Harold Tower, choirmaster).

More than two hundred delegates attended the musicale at the home of Mrs. C. A. Weinhart. A program was given by Mrs. McGraw, pianist, and May Strong, soprano, formerly of Grand Rapids, now of Ann Arbor, accompanied by Mrs. Joseph W. Putnam. In the evening the delegates were guests of the Grand Rapids Symphony Orchestra at their last concert of the season, played in the Civic Auditorium. Karl Wecker conducted and the excellent soloist was Jeannette Vreeland, soprano, who made a deep impression and was rewarded with vociferous applause.

The Junior Contests were held Saturday in the St. Cecilia auditorium under the supervision of Mrs. Lylia B. Tabor of Pontiac, state chairman of Junior Contests. Bertha Kutsché of Grand Rapids had charge of local arrangements and Mrs. A. L. Swinton, state Junior chairman, presided at the Junior Luncheon. In the afternoon a program was given by the Kalamazoo Junior Symphony Orchestra, led by Hendrick Buytendorp. The soloist was Louisa Penny, talented young pianist of Muskegon.

The federation voted to petition state educational authorities to restore the office of state director of school music. A substantial contribution was made to the MacDowell Colony fund. It was voted to accept the invitation extended by the Lansing Matinee Musicale and the city of Lansing to hold next year's convention in that city.

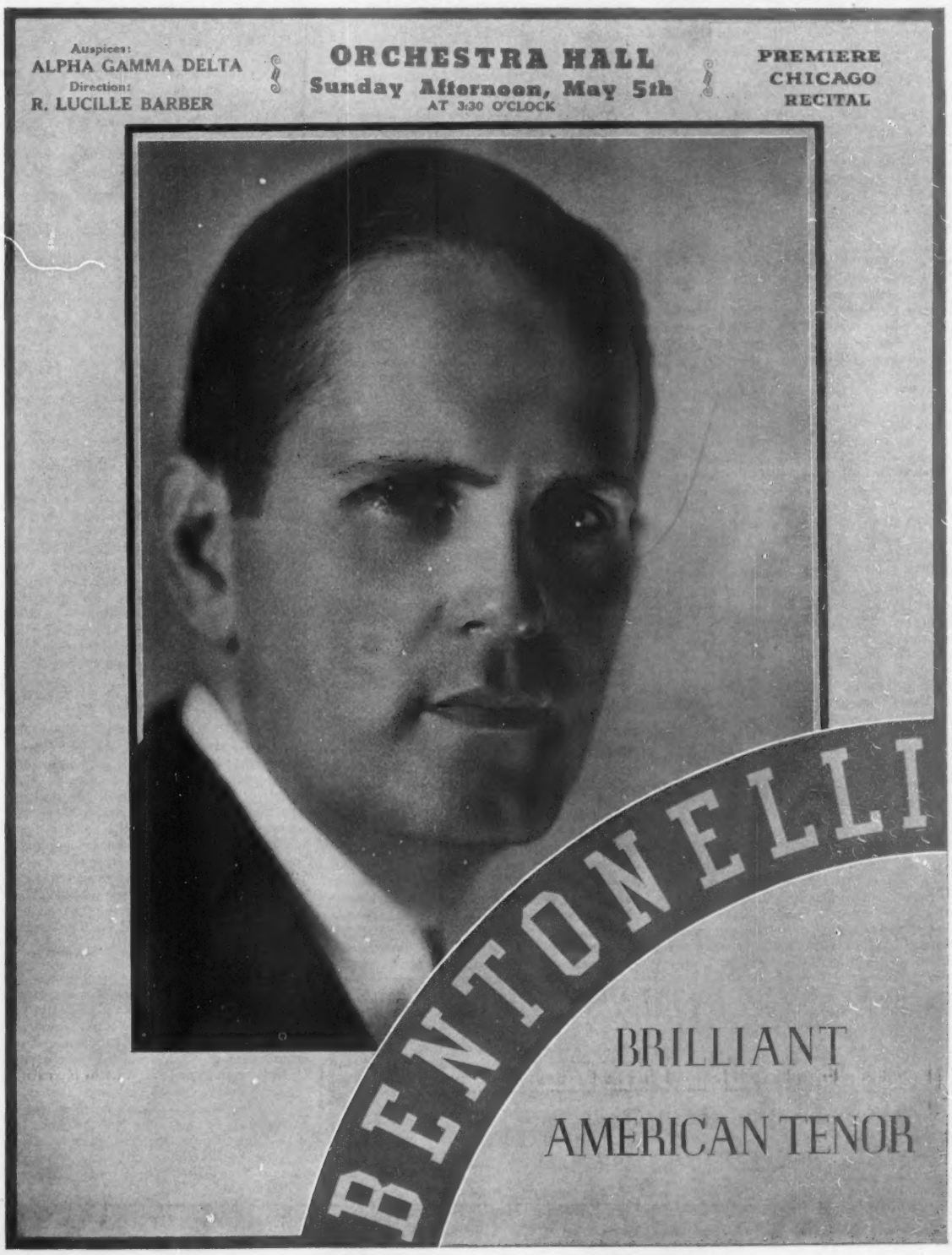
H. B. R.

Sunbury Bach-Verdi Festival Programs

A Bach-Verdi Festival will be held in Sunbury, Pa., on May 1 and 2. The Mendelssohn Club of Sunbury presents the Bach Christmas Oratorio in its entirety, given in two parts, Wednesday afternoon and evening. The soloists are Ruth Rodgers, Clemence Gifford, Dan Gridley and Frederic Baer. Thursday evening the club is to be heard in the Verdi Requiem, with Rose Tentoni, Myrtle Leonard, Mr. Gridley and Julius Huehn as assisting artists. The conductor is John Lewis Roberts, conductor of the Mendelssohn Club and prominent as a director of oratorio. There will be a symphony orchestra of selected players and the Moravian Choir of Trombones from Bethlehem, Pa. The festival takes place in Zion Lutheran Church.

Kurt Paur Plans Summer Piano Course

Kurt Paur, son of the late eminent conductor, Emil Paur, will again hold a summer course for advanced students of the piano in Buffalo, N. Y., from June 15 to August 1. His classes have included numerous teachers who are prominent in local musical activities. It is stated that Mr. Paur places much stress on interpretation of the classics, tone production and musical expression, and believes in the daily technical routine of the old school, as a means to an end.



Chicago Forces Brilliantly Perform St. Matthew Passion

Finale of Bach Celebration Brings Spirited Presentation under Stock —Elsa Hottinger Heard with Woman's Symphony—Kubelik in Recital and People's Orchestra Event Applauded

CHICAGO.—The tonal features of Holy Week were the Chicago Symphony Orchestra's presentation of Bach's Passion According to St. Matthew, with five distinguished soloists, the Apollo Musical Club and the Chicago Symphonic Choir; the appearance of Elsa Hottinger as soloist at the Woman's Symphony Orchestra's final concert; the return recital of Jan Kubelik, and the People's Symphony Orchestra concert with Marjorie Livingston as soloist.

ORCHESTRA OFFERS BACH'S PASSION ACCORDING TO SAINT MATTHEW

For its Holy Week program, the Chicago Symphony Orchestra together with the Apollo Musical Club, the Chicago Symphonic Choir and five eminent soloists, performed Bach's Passion According to Saint Matthew. This monumental work had its first performance at Orchestra Hall on April 18 and 19, culminating the celebration of the 250th anniversary of the birth of Bach. Not given in Chicago since 1893, when it was presented by the late Theodore Thomas, Bach's Passion is regarded by many as the greatest composition by the master. The audience that filled every seat of Orchestra Hall listened religiously to the impressive and gigantic work. Dr. Stock's choice of soloists was a happy one and enlisted the services of such vocalists as Claire Dux, Kathryn Meisle, Frederick Jagel, Chase Baromeo and Fred Patton. He had so well rehearsed the choristers that they sang as one unit, even if their enunciation of the text was defective. It may be that 500 singers can not project the words as clearly as one soloist, but it seems that more attention should have been given to enunciation.

Miss Dux displayed the richness of her voice in the various soprano solos and her keen musicianship in the trying recitatives. Miss Meisle sang with fervor and opulence of tone the beautiful music given to the contralto. Mr. Jagel added to his reputation by his singing of the tenor part. Chase Baromeo did wonders with the lines written for baritone. Mr. Patton was a pillar of strength and rounded up the excellent solo quintet. Superb was the orchestra's playing of the score, yet the dominant factor in the splendid ensemble of the performance was unquestioinably Dr. Stock. Recently Dr. Stock celebrated the thirtieth anniversary of his association with our orchestra, but it is doubtful if in all those years he has accomplished anything more laudable. The penultimate concert of the season marked a new era for the Chicago Symphony Orchestra as well as for Dr. Stock In the near future it will be made known that excerpts from opera with eminent singers and presentations of oratorios with the assistance of such choral societies as the Apollo Musical Club, the Chicago Symphonic Choir and others, will be included in the regular programs for the 1935-36 season. Symphonic programs of yesterday no longer attract regular habitués, but whenever a departure is made Orchestra Hall is completely sold out.

WOMAN'S SYMPHONY ORCHESTRA

The Woman's Symphony Orchestra's sixth and final concert of the season at the Studebaker Theatre, on April 14, marked the concert début here of Elsa Hottinger, contralto. Miss Hottinger is known as an opera singer, having appeared in leading contralto rôles in Belgium, Switzerland and France, and in America with the San Carlo Opera Company. She is also a member of the Chicago Grand Opera Company. Though much in demand by clubs, Miss Hottinger is not heard often enough in public in her home town. A brilliant singer, possessor of a voluminous and luscious contralto voice, Miss Hottinger for some unknown reason chose Senta's Ballad from Wagner's The Flying Dutchman, This aria belongs to the domain of sopranos. Nevertheless, the gifted songstress made a hit and received warm applause at its conclusion. In Schubert's Die Allmacht, Schumann's Frühlingsnacht and Strauss' Heimliche Aufforderung, Miss Hottinger was at her best. Her singing was joyous, her German diction clear, and her success emphatic.

JAN KUBELIK'S RECITAL

The return engagement of Jan Kubelik at Orchestra Hall on April 14 was again under Bertha Ott's management. With his son, Raffael, at the piano he played the Goldmark concerto in A minor, the Handel E major sonata, Tartini's G minor sonata and lighter numbers by Tschaikowsky, Suk and Paganini.

PAGE-KREUTZBERG PROGRAM

Ruth Page and Harold Kreutzberg gave a joint dance program at the Studebaker Theatre on April 15. No tickets having been received at this office, the recital cannot be reviewed.

MARJORIE LIVINGSTON SOLOIST WITH PEOPLE'S SYMPHONY

Marjorie Livingston, talented artist-student from the class of Hanna Butler, ranks among the most satisfying young singers in this part of the country. Heard as soloist with the People's Symphony Orchestra at Orchestra Hall on April 15, she disclosed the richness and beauty of her dramatic soprano voice in two arias from P. Marinus Paulsen's opera, The Cimbrians, and in Dich Theure Halle from Tannhäuser.

FORREST LAMONT PUPIL WINS PRIZE

Vivian Della Chiesa, pupil of Forrest Lamont, who recently won the $1,300 prize offered by Station WBBM, has been engaged as regular soloist for a commercial program over the Columbia network.

ALEXANDROFF OPENS NEW CONCERT BUREAU

Considerable elation is being expressed by Chicago artists over the new concert bureau that Norman Alexandroff, prominent radio producer, is establishing as a branch of his regular radio production department. As elaborated, the plan is a distinct departure from both broadcasting and concert engagements for artists.

"It is not an ordinary booking bureau," Mr. Alexandroff stated in a recent interview. "The new department will, of course, cover road engagements, arranging concert placement in both large and small cities. It represents both opera and symphony organizations, as well as individual artists and musicians. But—and here is where the difference lies—these performers in many cases will do more than make personal appearances. They will, at the same time, be auditioning for prospective radio sponsors. In contacting prominent advertisers in various cities where my artists are to make concert appearances, I will have those for whom I plan radio programs attend the concerts before further negotiations are made, so that the advertisers themselves may appraise the talent intended for the radio program. Whether the appearance is a dramatic sketch, opera, symphony or musical performance, it will be moulded in a manner that graphically illustrates the radio possibilities of such talent. And the prospective sponsor for whom I plan radio programs will have an excellent opportunity to react to the artists under auspicious circumstances, while the artist at the same time is paid for a regular performance.

"I believe it is a novel idea with immense possibilities and approaches the field in a manner apparently untouched before."

Building quality radio programs has already obtained national attention for Mr. Alexandroff. His theatrical and musical background serves him in good stead in this new venture, for in his expansion of activities he will enter the dramatic as well as the musical placement fields. In some cases artists are to be used in radio tie-ups; in others, exclusively in stage and concert work. Because of his elaborate organization, Mr. Alexandroff is able to operate his new department without requiring the usual retainer from artists, working on a strictly commission basis and not requiring exclusive tie-up privileges from any artist. Hazel Deseth Schweppe, herself a musician of accomplishment and thoroughly acquainted with the artist placement field, is field director for this branch of the firm's business.

EDWARD COLLINS AT PEOPLE'S PLAYHOUSE

For his appearance in the popular-priced concert series under the direction of Marcia Schupac and Bertha Ott, at the People's Playhouse in the Jewish People's Institute on April 16, Edward Collins had arranged one of those unusually interesting programs which always delight his audiences. He played the Handel Air with Variations, the Gluck-Brahms gavotte, Beethoven's F major Andante, Paderewski's Caprice à la Scarlatti, Ravel's Jeux d'eau, Bartok's Allegro barbaro, the Chopin Berceuse, the Brahms rhapsody op. 119, the Verdi-Liszt Rigoletto Paraphrase and his own Valse Limpide, Valse Pensive, Valse Capricieuse, Tango and Passacaglia. These were presented with Mr. Collins' customary fine art, which is wholly satisfying. His was pronounced one of the most enjoyable recitals in the series.

ASSOCIATION OF COMMERCE GLEE CLUB CONTEST

As a means of promoting an active interest in good music among young people of high school age, the Glee Club of the Association of Commerce is conducting a voice competition among the senior vocal students in the high schools. In addition to appearing as soloist at the club's annual spring concert in Orchestra Hall on May 2, the winner will receive a year's scholarship at the Chicago Conservatory of Music with Agostino Gilamini. The competition is to be an annual affair.

MAE DOELLING SCHMIDT ENGAGEMENTS

Since her appearance as soloist with the Chicago Symphony Orchestra last fall, Mae Doelling Schmidt has been active with concert and recital engagements. On April 12 she appeared in recital at the convention of the Illinois Federation of Music Clubs in Urbana, Ill. She will also inaugurate a new concert series at the Art Institute on May 3. On May 5 Mrs. Schmidt will play a program of two-piano music with Harriet Lowden Madlener for the Amateur Musical Club of Springfield, Ill., and later in the month is to be a soloist on the Chicago Artists Association's May program.

CECILE DE HORVATH PUPILS

Eulalie Kober Stade, student of Mme. Cecile de Horvath, played at the Three Arts Club on April 17. Nelle Carmean Lyon, another pupil, played for the various high schools of Gary, Ind., on April 11. Barbara Jean Hull, of Mme. de Horvath's class, was not only a winner of the senior contest of the Society of American Musicians, but her pupil, Jeanne Zingerman, won first place among the fourth and fifth grade contestants of the Western Springs Music Club contest. Miss Hull will play on the Bertha Ott contest winners program in Kimball Hall on May 3.

JOHN SAMPLE'S STUDENTS' ACTIVITIES

Ruth Marjorie Slater has been engaged as contralto soloist for the Bach B minor Mass, to be presented by the Arion Musical Club of Milwaukee on May 9. Miss Slater recently appeared as Mama Lucia in a concert presentation of Cavalleria Rusticana at the University of Illinois.

Sara Corinne Mason, soprano, was soloist with the Marshall Field Chorus at its annual concert in Orchestra Hall on April 24.

D. Edgar Davies, baritone, sang the solos in Stainer's Crucifixion on April 16, and in Dubois' Seven Last Words on Good Friday in Racine, Wis.

Myrtle Boyles, soprano, sang for the Men's Club banquet at the Euclid Avenue M. E. Church of Oak Park on April 5; for the Woman's Society on April 11; for an Easter meeting at the Pilgrim Congregational Church on April 9. Mrs. Boyles is director of the Treble Clef Glee Club, which she conducted for a banquet on April 2. She has been engaged to sing the leading soprano rôle in Quicksilver, which is to be given its premier performance at the Elks Club House in Oak Park, on May 17.

William Cizek, baritone, appeared in recital at the Three Arts Club on March 31.

Laura Heil, soprano, sang recently for the Mothers and Daughters Day of the Lincoln Lodge and for an informal evening entertainment at the Michael Reese Hospital.

John Macdonald was guest soloist at the First Presbyterian Church of La Grange on March 10, and sang the solos of Sir Charles Woods' Passion of Our Lord According to St. Mark, at St. James Episcopal Church on Good Friday evening.

William Benson, tenor, appeared in recital recently in Batavia, Ill.; as soloist with the Chicago and North Western Choral Club; at Geneva, Ill., on April 28, and he sang for the Chicago Artists Association on April 16.

Erwina Jackson was soprano soloist with the Chicago Symphonic Choir at their Orchestra Hall concert on April 7, and also at the Calumet High School, Albany Park Lutheran Church and Naperville College.

Diane Quellair, French prima donna, is continuing her tour with the Folies de Paris.

RENÉ DEVRIES.

VITALY SCHNEE,
pianist, played a recital at Kimball Hall, Chicago, on April 9.

Town Hall Endowment Concert Series for 1935-6

The sixth endowment series of Town Hall, New York, is announced for 1935-36, with eight concerts. The schedule is: John Charles Thomas, October 27; La Argentina, November 14; Kirsten Flagstad, December 21; Andres Segovia, January 22; joint recital by Artur Schnabel, Bronislaw Huberman and Emanual Feuermann, February 7; Efrem Zimbalist, February 19; Harold Bauer and the Manhattan String Quartet, March 11. The attraction for November 29 has not been announced yet.

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PUVA
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RITHMETIC
IN GOD WE TRUST
IN BIBLELAND (12 children songs)

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Duluth Civic Orchestra In Gala Concert

Roland Hayes Is Soloist and New Work by Ernest Lachmund Premiered—Minnesota Choirs Among Fêted Visiting Groups

DULUTH, MINN.—The Duluth Civic Symphony Orchestra (Paul Lemay, conductor) offered an audience of over 2,000 persons a gala concert on April 3. The evening was unusual as Roland Hayes was soloist, a new orchestral work of a local composer was premiered, and the orchestra will not appear again this season except as support to the new Duluth Civic Symphony Chorus on May 9.

Mr. Hayes was heard in a program which included Alma Mia from Floridante by Handel and Tali e contanti Sono by Mozart, followed by Le Repose de la Sainte Famille from L'Enfance du Christ by Berlioz. Prolonged applause brought an encore in Eviva Rosa Bella (Galuppi). The artist's last group comprised the Negro spirituals, Go Down Moses, By and By, and Swing Low, Sweet Chariot. In Mr. Lemay's sensitive hands, the accompaniments provided a lovely and musicianly background for the singer.

Scherzo Romantique by Ernest Lachmund of this city was the orchestral première. An ambitious work for full orchestra, the Scherzo Romantique is thoughtfully worked out in the traditional *scherzo* form and spirit with the addition, as suggested by the apt title, of romantically melodic sections which contrast with the lively *scherzo* theme and its development. Mr. Lachmund has a melodic gift coupled with a strong sense of form. At the conclusion of the composition the insistent applause was shared by the composer and the conductor.

Thomas' Raymond overture opened the program and the stirring Finlandia of Sibelius closed it dramatically, while Mozart's Eine Kleine Nachtmusik provided the strings with a happy vehicle. Mr. Lemay has conducted all season without score and did so at this concert also, with the natural exceptions of Mr. Hayes' songs and the Scherzo Romantique.

This last concert left patrons with enthusiasm for the next season of their young orchestra, and on April 8 a testimonial dinner to the orchestra and its conductor opened a week's civic drive for a guaranty fund of $10,000, part of which has already been subscribed without solicitation. Soloists for the 1935-36 season have been announced as follows: Rose Bampton, contralto; Albert Spalding, violinist; Eunice Norton, pianist; Julius Huehn, baritone.

Verdi's Requiem, sung by 250 voices, constitutes the final concert on May 9. This will be the first appearance of a permanent symphony chorus here.

VISITING CHOIRS APPLAUDED

Two interesting Minnesota *a cappella* choirs visited this city during March, from Hamline University, St. Paul, and Concordia College, Moorhead. This state, due to the number of its Lutheran churches and the leadership of M. Melius Christiansen at St. Olaf's College, has a lively interest and activity in choral singing. Church choirs and a choral tradition serve as training schools for formation of choirs which are quite assured of appreciative audiences.

The Hamline University A Cappella Choir, directed by John M. Kuypers, is a large organization of sixty voices. Mr. Kuypers escapes the possible monotony of an entire evening of such full tone by using a nucleus of the choir for certain older composers such as Schütz and Palestrina. A catholic choice of selections, wider in scope than many *a cappella* programs, served to show the smooth tone ensemble of the group and the varied shading the conductor commands from his students. J. S. Bach's All Breathing Life was an unusually live and rhythmic interpretation of that composer, while the more modern school was represented by the Russians, Christiansen and Harvey Gaul.

H. W. Monson's Concordia Choir is a smaller group which had an auditorium of poor acoustics to sing in, but which, nevertheless, pleased its largely Scandinavian audience. Mr. Monson's arrangement of a melodic Norwegian folk-song, Aftenbon (Evening Prayer), sung in Norwegian by tenor with four-part chorus, was especially warmly received. Another very persuasive and well-done number was the Benedictus qui venit of Franz Liszt. Russian contributions were Gretchaninoff's Nunc Dimittus from the Russian Liturgy and the pictorial Sunrise of Taneieff. Gustav Schreck's thrilling Hosanna concluded a program marked by decisive technic. L. T.

Metropolitan Season Closes with Two Parsifal Performances

Two special post-season performances by the Metropolitan Opera (and the last to take place under the management of Giulio Gatti-Casazza) brought hearings of Parsifal on the evening of April 17 and at the Good Friday matinee of the same week.

The first appearances of Kirsten Flagstad as Kundry were a feature, as the Scandinavian singer had prepared this rôle during her season here. In view of this fact, her achievement was a remarkable one. Mme. Flagstad offered a most original and striking portrayal of the creature who is alternately witch, seductress and saint. Particularly in Act II the inner struggle of Kundry between her conflicting natures was illuminated with a penetration, finesse and dramatic force that have not been equalled here in many years. Vocally, there was great beauty and opulence of tone in the seduction episode, and in the less grateful passages a dominating dramatic force and clarity of utterance. The singer enjoyed solo calls after the second act, when the audience cheered her.

The remainder of the cast was largely familiar. Lauritz Melchior repeated his nobly elevated, highly dramatic and vocally expressive Parsifal, which has become the standard portrayal of this rôle for many. He, too, shared notably in the acclaim of the audience. A particularly finely sung Gurnemanz was provided by Emanuel List, while Friedrich Schorr's Amfortas was tonally outstanding if rather less so in an interpretative sense. Gustav Schützendorf's Klingsor has also become a classic of baleful malignity ,and offered a high degree of dramatic and vocal skill. Doris Doe was impeccable as the offstage voice which intones the "Guileless Fool" motive, while James Wolfe dealt capably with the voice of Titurel.

The Flower Maidens' ensemble, despite excellent vocal material and the best intentions, always seems to miss the ultimate effectiveness at the Metropolitan, owing to lack of coordination in action and song. The soloists in this group included Queena Mario, Irra Petina, Dorothea Flexer, Lillian Clark, Phradie Wells and Miss Doe. Others in the cast were George Cehanovsky, Louis D'Angelo, Helen Gleason, Philine Falco, Marek Windheim and Max Altglass. The stage direction of Wilhelm von Wymetal, Jr., moved with smoothness in the processional scenes. The choruses sang with frequent superlative beauty, as trained by Giulio Setti. Artur Bodanzky conducted a more than usually eloquent and full-toned interpretation of the work, hampered slightly by raucous brass playing, and he had a lengthy ovation at his last appearance of the season on Friday. On both occasions the audiences were of capacity size, while at the repetition every inch of standing room was utilized by a throng which has rarely been exceeded in recent memory at the Metropolitan. R. K.

Ginn and Company Sponsor Contest for American Songs

With the belief that American youth of school age should have the experience of singing songs composed by outstanding contemporary American composers, Ginn and Company, educational publishers, have announced a prize competition for such songs. The first prize will be $500; second and third prizes, $300 each; fourth, fifth and sixth prizes, $100 each. This competition is restricted to native and naturalized citizens of the United States.

The editorial department of the firm sponsoring this competition has issued the following statement: "Young people should not complete their musical education in the schools with the feeling that all good music was composed by someone who lived long ago and in a foreign land.

"The students in our schools should have the opportunity of singing songs which contemporary American composers have written for them,—songs which are just as representative of their best thought as those which they write for adult performers and listeners.

"Why should the graduates of our schools look with favor upon contemporary American names appearing on concert and recital programs when relatively little of the attractive material employed in their school music education comes from such sources?

"Really good contemporary compositions find great favor with young people. The greatest difficulty in securing such songs has been in convincing the composers that the pupils in our schools actually do know good songs from poor. There has been a tendency to 'write down' for public school music, with the feeling perhaps that just any kind of material is good enough for the basis of music education in the schools.

"We believe the time has come for the American composer to write for young people just as artistically and spontaneously as he prepares songs for a concert audience. We are instituting this prize award with the hope that the outcome will bring fine new and vital music to the young people of the country and at the same time provide support and encouragement for the cause of contemporary American composition."

A committee of distinguished American musicians and music educators will serve as judges.

Since the requirements for school songs are exacting in such matters as voice ranges and lyrics suitable for school use, Ginn and Company have prepared an outline of the conditions of the composition which should be carefully read by every composer who wishes to submit compositions. It can be secured by addressing E. D. Davis, secretary to the board of judges, 70 Fifth Avenue, New York City. The final date for receiving compositions is January 10, 1936.

McClanahan to Give Summer Course in New York

In the summer course which Richard McClanahan has announced for July 8 to August 16 at his New York studio, the work will be built around the morning classes in fundamentals. These will occur twice a week for the six weeks of the course—on Monday and Thursday mornings, and private lessons are to be arranged for afternoons and other days.

The course contains the elements of music in logical order ,and a graded selection of standard teaching pieces. Along with this are presented the technical suggestions and explanations of the Tobbias Matthay method, plus simple aids to interpretation and the proper outlook musically. Mr. McClanahan, in planning this course, had the advantage of Mr. Matthay's advice and counsel, and it carries his endorsement, as well as that of other eminent musicians and teachers. This is the same course which Mr. McClanahan recently gave for the department of music at the Oklahoma College for Women.

Curtis String Quartet Active

The Curtis String Quartet have returned to the East after a tour of the Southwest, including recitals in Louisiana, Texas and New Mexico. Their spring tour through New England during April will close with a guest appearance before the Biennial Convention of the National Federation of Music Clubs in Philadelphia the last week in the month.

The quartet, as usual are to spend the summer months in Maine, playing their annual series of concerts in Seal Harbor and Camden, and fulfilling private engagements. Plans for next season include a third tour through the South, and in the Southwest, whence they will visit the Pacific Coast for a number of concerts, returning, after a visit to the Northwest, by the northern route fulfilling engagements in Minnesota, Illinois, Michigan and Ohio.

Abram Karol, Violinist, Plays in Brooklyn Event

Abram Karol, violinist, played two groups of solos in a concert given at the Brooklyn Academy of Music by the Lutzker Charity Society of New York on April 21. He was heard in the Vivaldi-Bach Andante (arranged by Pochon), Malaguena (Sarasate), Hopak (Moussorgsky), Melodie (Gluck), Caprice (Paganini) Hebrew Melodie (Achron-Auer) and Russian Dance (Tschaikowsky-Koutzen), besides several encores. Mr. Karol showed marked musicianship and instinctive flair for violin playing, achieving brilliance in such numbers as the Sarasate, in which his playing of harmonics, pizzicati and other devices were technically facile. His shaping of the melodic phrase was sensitive and his tone, while not of pronounced richness, was of broad and sympathetic quality. The audience received his work with enthusiasm and he added a number of extras by request. The accompaniments were skillfully played by Bernard Cortese. K.

New York
Boston
Chicago

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New York Times: Jan. 20, 1935, By O. T.

The tonal warmth, the shapeliness and the all-persuasive conviction of *the playing of Myra Hess lifted into high relief the piano recital that rejoiced an avid audience.*

New York Herald-Tribune: Jan. 20, 1935, By Lawrence Gilman

One of the compensations for struggling through a New York winter is that, if one can last until the third week in January, one will certainly hear the great Miss Myra Hess play the piano. Miss Hess is aware of the basic relationship between the introspection of Beethoven and the introspection of Brahms and of Schumann; and *she is able, through some incalculable subtlety of the artist mind, to make us feel the organic continuity of the creative musical will through all its multiform expressions.*

Boston Post: Feb. 16, 1935, By Warren Storey Smith

If any pianist had played this Concerto with the musicianly understanding, the technical address that Miss Hess brought to it yesterday, he or she would have been enthusiastically applauded. But since it was Miss Hess who worked these wonders, that applause took the form of *an ovation in which the clapping of hands was drowned by the stamping of feet.*

Boston Eve. Transcript: Feb. 16, 1935, By Moses Smith

The audience greeted Miss Hess at her entrance as it would an admired friend. But after the finale *the audience began the longest and warmest demonstration of the season,* if memory does not falter. The laying on of hands was accompanied by the stamping of feet.

Chicago American: Feb. 8, 1935, By Herman Devries

This intellectual woman *possesses* all the requisites for Beethoven playing—*brain, heart and fingers.* She made the piano glow and sing by turn.

Chicago Daily News: Feb. 13, 1935, By Eugene Stinson

Miss Hess *played* the Schumann concerto *with an artistry that has not an exact counterpart anywhere.* The purity and finesse of her performance were characteristically intact, no matter what difficulties were to be encountered or what spokesmanship Miss Hess imposed upon her interpretation of a curiously beautiful masterpiece.

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NEW YORK CONCERTS

APRIL 15

Beethoven Association Closing its season, the Beethoven Association gave a brilliant evening concert at Town Hall, and won the applause of a highly delighted audience.

Rosa Ponselle, of the Métropolitan Opera, lent her lovely voice and singing art to the occasion, and again showed that she knows how to charm her hearers even without the aid of glamorous trappings in costumes and scenery—even though, as this male chronicler was informed by an obliging lady seated near him, Miss Ponselle had on a gown "of gold flame with jade green blouse and draperies."

The soprano won loud and prolonged acclaim for her performance of Gluck's aria, Divinities du Styx, and a group of songs in English, German, Italian and French, all sung with finish, color and feeling. Her expert changing accompanists at the piano were Stuart Ross and Harold Bauer, the latter supporting Strauss' Morgen and Schubert's Erlkönig. In the Strauss number, Jacques Gordon played a violin obbligato.

That gentlemen also headed the string quartet which bears his name. The organization gave deeply musical and tonally and technically polished delivery to Beethoven's quartet, op. 16; and Schumann's quintet, in which Harold Bauer officiated at the piano.

The 1935-36 Town Hall concerts of the Beethoven Association, will be November 25, December 16, January 13, February 10, March 9 and April 6.

League of Composers Five new works by European and American composers comprised the final program of the League of Composers' season, given before a large audience at the French Institute. A suite for piano and oboe by Walter Piston, assistant professor of music at Harvard, and recent Guggenheim fellowship winner, was performed by the composer (at the piano) and Carlos Mullenix. Written in a mildly polytonal style with ingenious counterpoint, this suite included an atmospheric Sarabande section that proved especially attractive. A set of six brief preludes for piano by Dmitri Shostakovitch, engagingly and skilfully played by Nadia Reisenberg, were impish and spirited if not deeply felt music, and were repeated by the pianist after applause. Dr. Ernst Toch was at the piano for the performance of five of his songs by Judith Litante, soprano. These works, selected from his op. 41, date from 1927, and are subtle essays in mood coloring, marked by sensitivity and originality. A violin sonata by Ross Lee Finney, member of the music faculty of Smith College, was performed by Gilbert Ross, violinist, and Irene Jacobi, pianist. Composed in 1933, it showed melodic fluency and had a skilled performance which brought forth its best qualities. The closing number was Paul Hindemith's Serenade for voice, oboe, cello and viola, with Mina Hager, mezzo-soprano, attacking with much resourcefulness a vocal line that included some extremely difficult intervals, and with the instrumental portions played by Mr. Mullenix, Mitya Stillman, viola, and Lucien Kirsch, cellist. The work was composed in 1926, and is marked by the somewhat dry but gifted mastery of linear contrapuntal design characteristic of this composer. The audience rewarded the participants and those composers present with enthusiastic acclaim.

APRIL 16

Music Lovers' Foundation The gala concert of the Music Lovers' Foundation was held in the large ballroom of the Waldorf-Astoria on Tuesday afternoon. The purpose of the foundation, which was conceived by Albert Morris Bagby more than ten years ago, is to raise funds for pensions to bestow for distinguished services upon artists who in their declining years may be in need. A large and fashionable audience filled the ballroom and boxes.

The artists who donated their services to this cause were Lucrezia Bori, Galli-Campi, Elisabeth Rethberg, Richard Bonelli, Emanuel List, Giovanni Martinelli, Ezio Pinza and Albert Spalding. As indicated by this renowned galaxy, the standard of performance was of the loftiest. Each participant was lavishly applauded and it was with difficulty that the provision excluding encores was observed. The audience was loath to let each favorite go, but due to the length of the program no additional numbers were granted.

Added interest was centered in Galli-Campi, this being the young American coloratura soprano's first public New York appearance. She sang the Caro Nome from Rigoletto, Le Rossignol et la Rose (Saint-Saëns) and the polonaise from Thomas' Mignon. She disclosed firm pitch, fine intonation and innate powers of interpretation founded upon genuine musicianship. The admiration of the audience was won at once by her deftness in the pyrotechnics, the roulades and scintillating trills of the coloratura art, as well as by her beautiful mezzo voce and exemplary breath control. Her hearers acclaimed her and brought her back for repeated bows.

Philadelphia Orchestra José Iturbi was conductor of the Philadelphia Orchestra at this evening concert in Carnegie Hall.

Like some other pianists, Mr. Iturbi has the urge to seek larger expressional utterance in music than is possible on the keyboard, and so he gives up parts of each season to directing orchestras as a guest leader.

The program at his latest baton appearance offered César Franck's symphony; Haydn's cello concerto, D major (Louise Essex, soloist); De Falla's El Amor Brujo (Josefina Aguilar, soloist) and Templeton Strong's chorale, When Our Last Hour Is at Hand (for string orchestra) on a melody by Leo Hassler.

It is not the most difficult feat in the world to give an effective reading of the Franck symphony, as that work "plays itself" more or less. Iturbi followed the traditional interpretation, with the exception of a few minor changes in tempo. The orchestra played the rich and tuneful score magnificently.

De Falla's colorful brilliancies were well understood by Iturbi, compatriot of the composer. Mme. Aguilar sang her measures with the peculiar Spanish timbre, somewhat coarse in color, and full understanding of text and rhythms.

The young cellist (winner of a Schubert Memorial prize) acquitted herself with fair credit in tone and technic.

Templeton Strong, American composer, seventy-nine years old, used an ancient melody as a basis for his chorale. The Hassler tune was written in 1601, and became so popular that his contemporaries borrowed it frequently and—according to the free custom of the day—incorporated it in their own pages. Mr. Strong has provided the air with a lovely texture of string writing, transparent and atmospheric. The opus palpably pleased the listeners.

APRIL 18

Haarlem Philharmonic Society The closing event of the Haarlem Philharmonic Society's season took place on Thursday morning in the grand ballroom of the Hotel Waldorf-Astoria. Dusolina Giannini, soprano, the Maganini Chamber Symphony Orchestra (Quinto Maganini, conductor) and John Kirkpatrick, pianist, were featured.

Miss Giannini sang the aria Pace, pace from Verdi's La Forza del Destino, with the orchestra; a group of songs by La Forge, Molly Bernstein, Charles Cohen and Levitzki, with Molly Bernstein at the piano; and, again with orchestra, two Italian folk-songs arranged by her brother, Vittorio Giannini, She sang with tonal splendor and rich temperament. Her voice is of radiant quality, and her interpretative taste rare in its finish and musicianship.

Mr. Maganini and his forces, recalled from a successful appearance in this same series last year, were welcomed heartily. They played first Mr. Maganini's own Ornithological Suite, which, as its name suggests, deals tonally with several species of birds. Later pieces included Sibelius' Elegie for strings, the Strauss waltz The Beautiful Blue Danube, and, with Mr. Kirkpatrick as effective and applauded soloist, Prince Louis Ferdinand's rondo for piano and orchestra. As is his custom, Mr. Maganini interspersed the numbers with pertinent and entertaining comments. The orchestra played with admirable cohesion and unity and with breadth and pliability.

All the participants were applauded heartily and granted encores, the orchestra playing Maganini's arrangement of Gottschalk's Banjo and Miss Giannini offering for one of hers the aria from Cavalleria Rusticana.

Philharmonic Orchestra With Arturo Tocanini conducting, the Wednesday afternoon and Thursday evening concerts of the Philharmonic Orchestra drew large audiences to Carnegie Hall. The Wednesday program took the place of the usual Friday matinee, on account of Good Friday.

Toscanini made up a two-composer list, with Debussy's Nuages, Fêtes, Afternoon of Faun, and La Mer; Giulio Cesare Sonzogno's Il Negro (for cello and orchestra) consisting of two movements, Tabu and Jazzista Romantico; and the same composer's Tango. Verdi's overture to Sicilian Vespers closed the offerings. In Il Negro, Alfred Wallenstein was the soloist; in the Tango, Pietro Yon presided at the organ.

The Debussy numbers revealed the familiar evocative and lovely interpretations of Toscanini, and delicate and colorful performances on the part of the orchestra.

Both conductor and players were expert exponents also in the Sonzogno scores but in spite of noisy appreciation from some auditors, it cannot be said that the music impressed those who set the greatest store by Toscanini's selective taste and treasure the high standards usually maintained at the Philharmonic concerts. As a sort of Eastertide prank, the fastidious listener might excuse the Sonzogno presentations but as serious works of art they fall lamentably short.

Il Negro seeks to exploit jazz, but does so without the cleverness and resource exhibited by the best known American composers in that idiom. In his Tango, Sonzogno seeks to achieve what Ravel did for the Bolero, but the theme fails to allure and the orchestration is needlessly turgid and dinful. Sonzogno, twenty-nine years old, and nephew of the well-known Milan publisher, doubtless is able to write better music when he confines himself to forms and tonal language which he fully understands and feels.

Wallenstein made the most of his cello part, with smooth and artistic delivery.

APRIL 20

Choir of First Congregational Church A mixed chorus of sixty-two white-surpliced singers from Washington, D. C., designated as The A Cappella Choir of the First Congregational Church (with Ruby Smith Stahl as the conductor), visited Town Hall for their first New York concert. The program consisted entirely of religious music and was sung from memory and without accompaniment. Various styles and periods were represented in the compositions, which were by composers ranging from Byrd and Palestrina to Dr. F. Melius Christiansen, Mabel Daniels and H. T. Burleigh. The group of singers is musically talented and made up of volunteers, some of whom have had ten years' experience with the choir. They made an excellent impression and were warmly applauded. The singing was notable for its tonal shading and intelligent phrasing of text. Commendable, too, were the collective tone quality, fidelity to pitch and alert responsiveness to Mrs. Stahl's wishes. Dorothy Wilson Halbach, contralto, Don Waite, tenor, Dale Hamilton, bass, with Mrs. Smith the soprano, comprised the soloists.

APRIL 21

Philharmonic Orchestra An all-Wagner program constituted the Easter Day performance of the Philharmonic Orchestra under the direction of Arturo Toscanini. The prelude to Lohengrin, the introduction to the third act of the same music-drama, Siegfried's Death and Funeral Music from Götterdämmerung, the prelude to Die Meistersinger, the prelude and Good Friday Spell from Parsifal, and the Vorspiel and Schluss from Tristan und Isolde were recreated with that magic skill that seems to be only Toscanini's. The capacity audience gave *il maestro* the richly deserved ovation due him for his incomparable presentation—a sounding of magnificent music played impeccably by a brilliant ensemble.

MARIO CHAMLEE,

tenor, is featured in a new radio serial called Tony and Gus, in which he portrays the first named rôle—that of a romantic Italian youth with a consuming desire to sing in opera. Frankly humorous, the characterization also is built on realism, and the script permits Chamlee to sing at each broadcast. The NBC blue network is to carry the story five nights a week (Monday through Friday), beginning April 29. There were two preliminary episodes of Tony and Gus, the first on the Show Boat Program, April 18, the second on April 25. (Photo by National Studios.)

Other Concerts

Lily Pons, benefit recital, Metropolitan Opera House, April 16, evening.

Nevarte Adrian, pianist, Steinway Hall, April 21, evening.

Students of Riverdale School Give Concert

The Riverdale Country School, Riverdale, N. Y., was the scene of a concert on April 17, when the students of the Riverdale School of Music offered a junior and a senior program. These programs were under the direction of Richard and Gertrude McClanahan, directors of the Riverdale School of Music. The junior program featured piano ensemble numbers in addition to selections showing the accomplishments of the younger students of piano, violin and harp. To commemorate the 250th anniversary of the birth of Bach, a two-piano arrangement of a Sicilienne by that composer was played by Mrs. Nickolaus Engelhardt and Mrs. Henry H. Abbott, pupils of the school. Solos for violin, clarinet, flute, trumpet and harp were interspersed among solo and ensemble piano compositions played by the advanced students in the senior program. The school orchestra offered music of Bach, Grieg and Fauré, the two piano parts in the last named piece being played by Mary Jelliffe and Audrey Pichetto.

A Bach-Handel Festival, including Handel's oratorio Saul, is announced for May 3 at Town Hall, New York. Two hundred and forty boys from the school comprise the chorus, assisted by the Greenwich String Orchestra and soloists.

Figueroas Win Warsaw Prizes

PARIS.—Jose and Jaime Figueroa, Puerto Rican violinists, recently returned to Paris from Warsaw, where they took part in the Concours International Henri Wieniawski. Among 250 violinists from many countries, all first prize winners in conservatories and regarded as representative of the best talent in their respective nations, the Figueroas, who had entered the contest on short notice, took fourth and seventh diplomas. Their brother, Narciso, pianist, was their accompanist except for the last part of the competition, when eighteen selected contestants played one of Wieniawski's concertos with the Warsaw Philharmonic Orchestra.

Only a few days previous to the Warsaw contest, the Figueroas received a cable from Puerto Rico saying that the government of the island would pay their expenses so that they could represent America. K. J.

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Simplicity and Efficiency Characterize Activities of the NBC Artists Service

Affiliations in a Hundred Cities Extend Widespread Influence of Organization under George Engles, Managing Director

The NBC Artists Service, with headquarters in Radio City, New York, represents a practical example of administration of national scope handled with the maximum of simplicity and executive efficiency. Under the direction of George Engles, vice-president and managing director, this organization takes in not only serious concerts, but broadcasting, motion picture, vaudeville and theatres and private entertainment activities, along with the exploitation and publicity of the artists on their list. Mr. Engles' assistant is D. S. Tuthill.

The lay-out of the offices is typical of the order and logic of the organization. The floor plan was designed by Mr. Engles, whose office is in the centre. On one side of his headquarters are the managerial forces; on the other, the sales representatives. Beyond the latter are the officials and forces of the Civic Concert Service, Inc., which recently became a subsidiary of the National Broadcasting Company under Mr. Engles' jurisdiction. There is also a broadcasting studio for auditions and experimentation.

"Although each member of the staff has special work," Mr. Engles explained, "all the departments are necessarily interrelated. For this reason, I try to have those engaged in one phase of the work attend conferences that will familiarize them with the other angles so that they may understand the administration of the organization as a unit.

GEORGE ENGLES, vice-president and managing director of NBC Artists Service.

Concerts Division Active

"In the concerts division, Marks Levine is in charge, and with him are Alexander Haas, Siegfried Hearst and Elsie Illingworth, all of whom travel and maintain contacts with the dominating musical entities all over the country.

"Helen Mobert handles the publicity, and the central booking division is under Edmund Sickels. His system provides for immediate contact with touring artists, and he is also able to advise inquirers as to the availability of our clients.

"Local stations bookings, that is, the network extensions of various scope, are taken care of by S. L. Ross, and for exploitation and promotion we have Edward deSalisbury.

"Anything pertaining to New York recitals is referred to Jeannette Green or her assistant, Charles Facer.

"All programs are drawn up in consultation with Dorothy Meyer. To her falls the task of arranging with local managers the most felicitous type of program to be offered by artists in different localities. Thus, our artists will not perform a number that has been heard several times already during the season in a certain city, or that is unsuitable for some other reason; and the local manager may suggest compositions that his audience have requested. The program department contact man is L. J. Fitzgerald. Frank Jones and Chester Stratton are in charge of managerial details for radio artists.

Radio Department Personnel

"In the department of radio talent sales, advertising agency contacts are made by T. F. Allen, John Babb, Mrs. E. B. Gilbert and William McCaffrey; Harold Kemp takes care of the motion picture field; Rubey Cowan, of vaudeville and theatres, and Frances Rockefeller King of the private entertainment engagements.

"The accountant for the NBC Artists Service is Raymond Porrier.

"Our Hollywood representative is Dema Harshbarger and the Chicago manager is Sidney Strotz. We are contemplating the addition of other representatives in our offices in San Francisco, Denver and Salt Lake City.

"To return to the home office, I have not yet mentioned those members of our personnel who are in charge of the auditions. These are Ernest Cutting, Robert Smith and Anne Taylor, and Ed Strong, the engineer. The incorporation of our own broadcasting facilities here in the Artists Service headquarters has proved a successful feature. The regular NBC broadcasting studios are in an adjacent building, and the establishment of our own facilities saves us the inconvenience of going back and forth. It also enables us to try out many suggestions in radio work and to rehearse or polish certain phases of an artist's program. Then, too, we have found that we may obviate much of the nervousness that artists naturally feel before an audition by meeting them here in an easy, social atmosphere and talking to them a little while before they are called on to perform. It is much fairer to all concerned if the performer is poised and sure before facing the microphone. Another important factor is that Mr. Strong, who is an expert in the mechanics of radio and has besides a sensitive musical ear, is always present at these auditions and adjusts the broadcasting apparatus to give the best possible reproduction for the particular performance.

"It is our endeavor to administer the affairs of our artists swiftly and smoothly, to meet them in friendly and coöperative spirit, and to save them contact with those who wish to secure their services but who think of artists as essentially unreasonable and temperamental. Artists who think they have cause for dissatisfaction are welcomed when they come to 'talk it out,' and adjustments are promptly made.

"This attitude on the part of the management may partially explain the steady growth of the NBC Artists Service. My affiliation and the formation of the organization as it now stands date from 1928. There were only fifteen in the personnel before I brought my own concert forces into the merger. We began this year with fifty-two people in the Artists Service, and since the Civic Concerts Service has swelled our ranks, we have fifty-nine. This is perhaps an indication of the expansion we have made since our inception.

"The Civic Concerts Service now has local affiliation in about 100 cities. We hope within a year to bring the number up to 150. Recently elected officers of the Civic Concerts Service comprise myself as president; Mr. Bottorff, vice-president; Mr. Rosenblum, treasurer; Mr. Woods, secretary; Mr. Teichner, assistant treasurer; Mr. Prime, assistant secretary; and Mr. McKeon, auditor. On the board of directors are R. C. Patterson, Jr., chairman; A. L. Ashby, O. O. Bottorff, Mark J. Woods and myself.

"As I think my description has made plain, the keynote of the administration of the NBC Artists Service is simplicity, and we are able to run our organization on this principle because every detail is promptly relegated to the proper person and as promptly handled. Each individual on the staff has been chosen for efficiency, interest and general ability for coöperation." M. L. S.

A Cappella Choir of Midland College on Extensive Tour

The A Cappella Choir of Midland College, Fremont, Neb. (Oscar Lyders, director), is on an extensive concert tour of the East and Middle West, from the middle of April through May 12. The cities on their itinerary include Council Bluffs, Ia.; Nebraska City, Neb.; Verdon, Neb.; Lancaster, Kans.; St. Joseph, Mo.; Decatur, Ill.; Indianapolis, Ind.; Springfield, O.; Wilberforce, O.; Columbus, O.; Pittsburgh; Washington, D. C.; Baltimore; Harrisburg, Pa.; Philadelphia; Brooklyn, N. Y.; New York City; Albany, N. Y.; Rochester, N. Y.; Niagara Falls, N. Y.; East Cleveland, O.; Akron, O.; Columbia City, Ind.; Chicago; Dubuque, Ia., and Des Moines, Ia. The choir is a group of seventy singers. They have appeared widely, including concerts in Los Angeles three years ago.

Russ Gilbert to Premier Song on "Cheerio" Program

Russ Gilbert, baritone, is to feature a new song on the Cheerio Hour (WEAF), May 1. The words are by Mary Miles Colvin and the music by the program's musical director, J. Harrison Isles. The title of the song is What Can Men Mean? from the poem, A Question in War Time. This is the first time the song will have been sung anywhere. On the Cheerio program of May 9 a unique radio presentation is scheduled. Cheerio has adapted the legend of the Sirens for the purpose, and Richard Malaby, pianist and composer, has written a score which augments the story. The two voices of the sirens are those of Fernanda Doria, contralto, and Lovina Gilbert, soprano of the Cheerio program.

Bentonelli Appearing in Concerts

Joseph Bentonelli, tenor of the Chicago Grand Opera Company, has returned to New York from a recent tour with that organization through the West. Early in May he goes to Chicago for a recital at Orchestra Hall under the auspices of the alumnae of Alpha Gamma Delta. Next season Mr. Bentonelli will be heard in his first American concert tour. This past year was his first in this country after an absence of eleven years in Europe where he had been appearing in opera.

WJZWEAFWABCWOR

Eight highlights of the Nineteenth Biennial Convention of the National Federation of Music Clubs being held in Philadelphia, April 23 to 30, are broadcast over NBC networks. A half hour of the concert given by the Welsh Girls Chorus of Philadelphia was carried over a WEAF hook-up, April 23. The same evening Giovanni Martinelli and the Mendelssohn Club under the direction of Sherwood Johnson were heard from the Academy of Music on WJZ. April 24 brought a program featuring a movement from Edgar Stillman Kelley's piano quintet, played by Mrs. Stillman Kelley and the Marianne Kneisel String Quartet. The Old Harp Singers of Nashville, Tenn., also were on this program. WEAF on April 25 carried music by an ensemble of fifteen pianos, played by members of the Philadelphia Matinee Musical Club. The next afternoon (WJZ) the Beethoven Chorus of Cedar Rapids, Ia., broadcast.

Today (Saturday), the WJZ facilities carry a program by the Chorus of Graduate and Student Nurses of Philadelphia and the Musical Art Society of Camden, N. J. There will be no broadcast on Sunday, but April 29 the Society of Ancient Instruments is to be heard from the Academy of Music, and from the same auditorium an ensemble of forty-five harps on WJZ...Mozart's Larghetto and Variations Serieuses by Mendelssohn are to be played by Henri Deering, American pianist, during his quarter-hour recital over WJZ, April 28...Ernestine Schumann-Heink, on the Sentinel's Serenade (WEAF), April 28, will sing Nevin's Mighty Lak a Rose...The April 29 Voice of Firestone concert (WEAF) presents Gladys Swarthout in numbers by Gounod, Cadman, Ponce and Charpentier...Mildred Dilling, harpist, and the NBC String Quartet are scheduled to play the NBC Music Guild program of April 29 over WJZ for a full hour. All are to be heard in Marcel Tournier's Feerie, the string group in Kreisler's quartet in A minor, and Miss Dilling as soloist in Saint-Saëns' Phantasie...Eddy Brown, violinist, featured regularly on WOR, will celebrate his fifth anniversary on the station at the beginning of May and has also been given a long renewal contract. Mr. Brown is heard Monday nights in the Master of the Bow series and is the director of the American Composers Hour, on which he plays with guest composers Sunday mornings. The composers' program is off the air from April 21 to mid-May. During Mr. Brown's absence on a two-weeks' vacation (beginning April 22), guest soloists are presented Mondays in the Master of the Bow series. He resumes both programs soon after his return.

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New York April 27, 1935 No. 2858

Vienna is to have a one-month opera festival in June. Next year—if all goes according to present plans—New York may be festivalizing with opera in English, at the Metropolitan.

—o—

Felix Weingartner is having his troubles as artistic head of the Vienna Opera. The sudden departure of his predecessor Clemens Krauss (for Berlin) left the institution in unsettled condition without seasonal plans or guarantees for continuance of personnel. Weingartner is a master musician and a man of action. Under his guidance the Vienna Opera now is in a position to function for renewed artistic achievement and to regain its ancient glories in position and prestige.

—o—

San Francisco Opera Plans

The annual autumn operatic season on the Pacific Coast has come to be a feature of musical life in this country in the post-war years. It offers an opportunity for the regions remote from the Atlantic seaboard to enjoy a series by major artists at a time when these are not bound by contract to operatic theatres elsewhere. It falls conveniently between the periods of festivals in Europe and the opening of the American winter season in the East.

It is encouraging to note that the plans for the coming autumn by the San Francisco Opera Association have been arranged with ingenuity and foresight. According to advices from the Coast, the organization has decided to create sustaining memberships by which the general public may support this season with relatively minor contributions. In making their appeal, the directors have expressed a hope that thousands of San Francisco citizens interested in maintaining the musical tradition of the city will subscribe one dollar a month for the period of a year in order to insure "any and all things necessary to perfect the production of opera." Twelve dollars annually is not a large sum, particularly when contributed in installments, as it amounts only to the price of a certain number of opera tickets, which the subscribers would probably purchase in any case.

It must be emphasized, however, that there is much more value in patronage of this sort, assured several months in advance, than in last-moment contributions through the box office. For with a guaranty fund pledged, the management can go ahead with its plans for the season with much greater certitude. It is desirable that the wisdom of this public appeal should be recognized and that it should be heeded.

The general public, even including practical business men, often proceed on the romantic assumption that opera performances "happen" when and if the artistic urge grows strong enough in a community. This is seldom the case unless there exists a cooperative organization willing to make personal sacrifices, or a large-hearted Maecenas with a penchant for abrupt decisions. Usually opera seasons take place only after much toil, painstaking gathering of financial resources, endless details of contractual and other obligations.

In San Francisco, it is said, opera has always existed on a more or less democratic basis. It is pointed out for example that the Memorial Opera House itself is a publicly-owned institution. What more suitable than a publicly-supported season in which the people as a whole can feel that they have a share? For this reason the decision of the board of directors to appeal for support by a large number of contributors is an excellent one. It is to be hoped that the response will be of a gratifyingly generous sort.

—o—

An Ill Essay

A recent magazine attack—The American Mercury, to be specific—on the work and ability of Giulio Gatti-Casazza as head of the Metropolitan Opera, is a tactless and altogether unfortunate piece of publication.

Gatti-Casazza did a brilliant and highly artistic job during his long tenure of office, and furthermore he achieved it with remarkable modesty and consistent avoidance of self-glorification.

It was not his fault that economic changes brought the Metropolitan into financial difficulties. To belittle and abuse him on the eve of his permanent departure from our shores, is to put a single sour note into the general chorus of esteem, admiration, and affection which accompanies his leaving. He might have been allowed to go with completely pleasant recollections of America and the courtesy and hospitality of our land.

It remains to be seen whether the contemplated changes in operatic management at the Metropolitan will mark an improvement over the great years at that institution under Gatti-Casazza. Until then, let us give him full and well-merited credit.

—o—

Cincinnati Sounds an Alarm

Commenting on the recent announcement by the board of trustees "that the financial backing of the Cincinnati Symphony Orchestra was in a precarious condition, due to depreciation of securities of the endowment fund," the Fine Arts Journal of the Ohio city makes some trenchant proposals for remedying this situation. The same publication laments in no uncertain terms the fact that summer opera is shelved at the Zoological Gardens in that city in order "to make better homes for the snakes . . ."

Can it be that Cincinnati is proving lukewarm in supporting the fine musical tradition that has been associated for many years with its Biennial May Festival, one of the most illustrious gatherings of the sort in this country, and also with its eminent orchestra, both under the expert and enterprising musical direction of Eugene Goossens? The festival is taking place this year from May 21 to 25, with a galaxy of notable soloists. It would seem that the occasion is ripe for an outstanding rallying of support not only for the festival but also for the orchestra, while something might assuredly be done to restore the excellent series of opera in English which set precedents in other years under the direction of Isaac Van Grove.

Concerning the symphonic question, the Fine Arts Journal makes the following editorial comment: "In our opinion an intelligent canvass should be quietly made among all our acquaintances and neighbors; an authentic list made of those whom we feel are prepared mentally to appreciate fine symphony concerts. A small annual membership fee should be asked to create a fund from 100,000 Cincinnatians to support the Cincinnati Symphony Orchestra, which if correctly estimated is the greatest asset of the Queen City of the West." In other words, there is an urgent need for the leaders in cultural affairs in the Ohio city to organize a financial guaranty campaign to obviate the possibility that the orchestra may face disbandment if the lack is not supplied.

Do the citizens of Cincinnati need to be reminded of the fact that they have the privilege of living in one of the historic music centres of this country? Assuredly the more enlightened ones do not, for they are well cognizant of the fact that their biennial festivals have taken place since 1873 and that, according to one authority, "for a long period they had no rival in importance." Here Theodore Thomas, Frank Van der Stucken, Ernst Kunwald and Eugen Ysaye made important contributions to musical history in the past. Here Elgar came as an honored guest to conduct The Apostles in 1906, and a long series of American premières have included choral works by native composers, such as Buck, Gilchrist, Paine and Stillman Kelley, in a day when the country as a whole was remiss in recognizing the talents of our creative musicians. The Symphony Orchestra, established in 1895, and conducted by Van der Stucken until 1907, then suspended its activities briefly because of differences with the musical union, but resumed in 1909 and has since continuously functioned as one of the country's leading ensembles under the batons of Stokowski, Kunwald, Ysaye, Reiner and Goossens. In a third department, that of musical pedagogy, the Ohio centre has long held a leading place, through the activities of the Cincinnati Conservatory (founded in 1867 by Clara Baur) and the College of Music, established in 1878 in affiliation with the Festival Association, and directed by such eminent figures as Theodore Thomas and Van der Stucken.

It would be grievous indeed if the inheritors of this sterling musical tradition should fail to carry on worthily a splendid record such as this one, achieved by the toil and effort of a long line of sincere and able musical figures.

—o—

Native Music and ERA Orchestras

An interesting and important movement, which holds great potential possibilities for the furthering of American music, has recently been inaugurated by the ERA orchestras in various cities. These musical groups are supported by funds supplied in part by the nation and in part by state and city governments. It is fitting that the programs should include a large representation of music by native composers, for in this way the cause of American music can be advanced. In much the same practical way, some of our painters have been commissioned to create works to ornament public buildings. It is desirable that the large sums being expended by Uncle Sam to give employment to artists should leave a permanent enriching effect upon those arts.

In New York, for example, a report on orchestral activities by George Crandall, director of the concert division of the city's ERA Bureau, states that "in the past three and a half months we have given a hearing to forty-seven compositions by thirty-nine representative American composers. All of these works were played at least in two concerts; many of them were performed three and four times. We have in preparation several more important American pieces," this official adds, "and we intend to continue to see to it that the compositions of Americans maintain a prominent place in our programs."

The movement in Boston has been developed to sizeable proportions. There was recently inaugurated what has been called by Moses Smith, Musical Courier correspondent in that city, "the beginning of an unusual experiment, which may result in a healthier condition of American music." On March 7, a concert was given by an augmented ERA symphonic orchestra at the Boston Opera House, with Arthur Fiedler as guest conductor. The program was devoted entirely to music by American composers, including works of Paine, MacDowell, Ernest Schelling, Douglas Moore and Carl McKinley. "This list," Mr. Smith comments, ". . . was important not so much for itself but for what it portended. It is the intention of the local ERA musical projects to present a weekly program of American symphonic music, the program to consist for the most part of works by neglected composers of the past (even though they happen to be established names in the concert-halls) or novelties by contemporary Americans which do not have much chance for performance. The second group will be further assisted by an opportunity to hear the creations of their muse at reading rehearsals." The Boston ERA officials are being assisted by an advisory committee including Walter Piston, Aaron Copland, Carl McKinley and Dr. Hugo Leichtentritt.

This development might well be imitated by the ERA organizations in other cities, for it is highly desirable that the movement shall not only supply living expenses for the musicians involved but also serve to store up a greater musical deposit through the encouragement of composers and the presentations of their works. There will thus be established a fund of melodic gains which will endure in an enriched literature and experience for the creators and performers long after the project itself may have run its course.

VARIATIONS

By Leonard Liebling

Long communications find small chance of appearing in this department and are crowded out from week to week by shorter items of necessitous current news value.

However, with columnar material scant this week, and a sinus cold hampering invention, conscience prompts me to publish some much delayed correspondence.

* * *

Rue Menken, of the Anglo-American Department of the Press and Publisher Literary Service (Soviet Union Authors' Agents) sent a communication from Moscow, under date of February 1, as follows:

Dear Variations:

When Albert Coates was here, I learned from him that he thought very highly of the C minor Symphony by Yuri Shaporin, young Soviet composer. In the idea that the work might interest American music-lovers, I am sending you the accompanying sketch. . . .

Yuri Alexandrovich Shaporin, one of the most talented of modern Soviet composers, was introduced in London to the English and other European music audiences on the evening of January 23. His C minor symphony, conducted by Albert Coates, was given for the first time outside of Russia, over the BBC in all-European broadcast.

The C minor symphony, Shaporin's first effort in large style, is of particular interest in that the composer has constructed a syntax capable of conveying the involved psychological freight inherent in his symphonic idea—the depiction of a Russian intellectual loosing himself from isolated, solitary individualism, and finding his way to acceptance and participation in the new life swirling and flooding about him. In the continuity of its movements the composer unfolds the living data of the revolution as it is mirrored in the mental reconstruction of an individual. Unlike other Soviet contemporaries, Shaporin has sought the forces of the revolution in man, more than in chronology or in events.

The symphony is the outcome of five years' development. First planned in 1927 as a concerto for piano with orchestra and chorus, it was finally modeled as a symphony for voices and orchestra. The four movements in their present form represent a tonal tribute to "October." The composer has in a constructive and selectively creative manner succeeded in strengthening his fabric with certain elemental values inherent in the old classic school of Russian music—from that same common fund variously drawn upon by Borodin, Moussorgsky and Rimsky-Korsakoff.

The subtle pulse of courage, high purpose and indomitable will are knit in the phrasing of Shaporin's first movement—The Past: 1917-1920. The composer skillfully draws upon the popular civil war song, Yablochko, as one of the themes in this movement, carrying the listener from crest to crest of sound, in a nimble, virile succession of variations. Elemental forces strain in the balance of tonal effects, that mount to a tense contrapuntal juxtaposition of the first phrases of the movement expressed in trumpets and trombones with a new theme intoned by the chorus.

The Dance (second movement) shows the composer at his best as the weaver of capricious nuances mingled with elemental ruggedness. The full orchestra insinuatingly ascends from many half-retreats to a growing swell of abandon and tonal impetuosity. In the culminating thematic complex, the electric forces not yet in control in the early years of the revolution, seem to gesticulate with a threatening angularity.

In the third movement, Lullaby, the passive ebb after the storm, the years of subjective retreat and inner evaluation are approximated. The selection is *andante* in character, imbued with poignant, lingering, characteristically Slavonic melody, expressed in subsidiary values by orchestra and female chorus. Lullaby is rich in musical value and a perfect medium for the Hamlet nuances of the compositional idea—the "to be or not to be" of the intellectual in transition.

It is the finale—The March—which Soviet musical criticism has considered the most significant movement ideologically of the entire symphony. To really receive its impact it must of course be heard. Weak words could best describe it by "march, march, march." Its lucid march-like beat, assimilating the popular Budenny March, is vibrant with end and purpose. From single noted individualism to symphonic enthusiasm, from many minor resurgings to final, purposeful, restrainedly epic and triumphant strains—such is the tonal path of the finale; the last steps of the musical journey of the once-anchorite and present co-builder of a new society—the Russian intellectual.

* * *

A world shattering controversy shook Paris and Hamburg recently, much more important than the argumential meeting of the English and German officials in Berlin. Some of the verbal barrage in the former encounter, is reproduced herewith:

HAMBURG, GERMANY, February 15, 1935.

Dear Variations:

In the New York Herald, Paris edition of February 7, in the Herald's Mailbag, I read the following letter, signed Edward Farris:

"How to Pronounce Sembrich

"Following the recent death of that great singer Marcella Sembrich, who flourished during the Golden Age of Song, a discussion arose as to the correct pronunciation of her name.

"Would some reader, who knows positively, indicate in the Mailbag exactly how it was pronounced?"

In the Herald's Mailbag of February 9 there was the following answer by Mona Dale:

"In reply to your correspondent's inquiry, Marcella Sembrich was born in Galicia, and, assuming her family name to be of that country, I believe the surest way to ascertain its correct pronunciation would be to consult a person of her own nationality or someone conversant with her native tongue. During my long familiarity with American musical circles, including intimate friends of the singer herself, I have never heard her name pronounced otherwise than with the sibilant 'S' (as in 'serpent') and the 'ch' aspirate as in the German word 'ich.'

"Mme. Sembrich was indeed one of the leading stars of that great hierarchy of bel canto, which crowned our musical heaven two decades ago. Her voice was absolutely without tremolo and wonderfully ethereal. The artistic principle, as contrasted with nature, is admirably suggested by the miracle of this woman, denied at the start of a natural or heaven-born voice, building, by an indomitable volition entailing years of patient labor, the mighty vocal edifice which was to place her amid the everlasting stars.

"Mme. Sembrich was also one of the few singers who have borne their laurels with supreme simplicity to the end. Devoid of those affectations which so often accompany success, she will be long remembered, not only for her perfection as an artist, but for her charming modesty and her devotion to the highest ideals of her art."

Meanwhile I had sent an answer, which appeared in the Herald of February 10:

"Like Sandwich

"In answer to the inquiry by Edward Farris in the Herald's Mailbag of February 7, on how to pronounce the name of the famous and unforgettable coloratura soprano, Marcella Sembrich, Mr. Farris and his friends should put the accent on the first syllable of the surname and then pronounce the 'brich,' just as they would pronounce the last syllable in the word 'sandwich,' if the 't,' which does not appear in that syllable, were silent."

A further contribution to this discussion is published in the Herald of February 15:

"In a letter dated February 5, Mr. Edward Farris asks about the correct pronunciation of the name by which the recently deceased singer, Marcella Sembrich, was known.

"The first 'e' in Sembrich is pronounced like the first 'e' in 'sentence'; the final 'ich' as the personal pronoun 'ich' in German.

"Sembrich was the surname of the singer's mother; her father's name was Kochanski. The singer sometimes used the latter with an 'a' in place of the final 'i.' In Polish surnames the ending 'ska' is the feminine inflection of the masculine 'ski.'

"Polish-American Society,
"Leopold Kotnowski, Pres."

Again, in a later edition of the Herald's Mailbag, appears this final communication, signed Jane Arctowski:

"It would perhaps be difficult to give the correct pronunciation of the name of that wonderful artist, Marcella Sembrich. The origin of the name is not known. As it is written it does not sound like a Polish name. It is possible that it may be of German origin. The Poles usually pronounce it quite like the word brick. The Germans might be apt to give it a more German pronunciation as in 'ich' or 'dich.'

"When the young Marcella Kochanska, hardly seventeen years old, left the Vienna Conservatory she went to Milan to perfect herself in Italian opera. While there she adopted a stage name, calling herself Marcella Bozio. Under this name she went to Athens to fulfill her first operatic engagement.

"In one of the many charming letters written during these years of study to friends here in Lwow in which she gaily tells of her work, her successes, her dresses and the people among whom she lived, she gives this name written out very plainly right across the page, and tells them they are to address her so, but she gives no reason for it, nor how she came to choose it.

"It was only some time after her engagement at Athens that she finally took the name of Sembrich, which was her mother's maiden name. It seems probable that she adopted this name with its German sound in Dresden, where she had such a great and lasting success.

"She loved Dresden always, and even after the far greater successes of later years she very often spoke of those old Dresden days with affection."

Although a great Sembrich enthusiast, who should have had more piety than to create a quip at the expense of her name, I thought my little effort good enough to send in, and now I am sending it to you, as you might possibly like to use it in that most delightful and entertaining pet column of yours, Variations. It is comforting to see that in all four letters, very beautiful things were said about this great singer.

It is rather strange that someone who evidently lives in Paris and should know a little about languages, asks such a question.

Things are going along nicely here, quietly improving, and although still rather far from normal, we must not grumble, because we are traveling along a road that is going upwards.

Hearty greetings across the sea!

Sincerely yours,
W. R. STEINWAY,
European General Manager,
Steinway & Sons.

* * *

Alexandre Tcherepnine, just returned from a year spent in China and Japan, cheered a couple of hours for me with his wonderful stories of musical experiences in those countries, where he devoted much of his time to discovering and teaching young talent. He also instituted prize contests which brought forth some highly interesting material in orchestral, vocal, and solo instrumental examples. They fascinated me and should interest publishers in search of novel expression. Tcherepnine fell so much in love with his labors that he plans to return to China soon and live there for two years, with occasional short visits to Japan. In the latter country he was struck especially with the high quality of the choruses. The Japanese voice, he says, is ill adapted for solo performance in art song, but achieves remarkable results in massed production.

* * *

My old friend of Berlin days, Eugenio de Pirani, is at work on a volume called Episodes From My Musical Life. It will have twenty chapters and 100 pages, discussing many noted tonal personages whom de Pirani knew personally. I remember him as a dark Apollo, strikingly handsome, and a composer of decided skill and melodic fertility. I am looking forward to receiving a copy of his book.

* * *

For many years Carl Tollefsen, violinist, has collected photos, letters and manuscripts of distinguished musicians and composers with the ultimate purpose in view of publishing them under the title of Rambles into Musical Autograph-land.

He tells us: "My colleagues respond so differently to the request for a photo or manuscript excerpt that it becomes almost necessary to use a 'follow-up' system similar to that used in collecting bills. For instance, Louis Persinger had promised me a photo for several years. He was always going to send it but it never came. I bethought myself and sent the following:

February 21, 1935.

Dear Mr. Persinger:

Some day you will die and your spirit will soar upward (I hope). You will apply for admission within the pearly gates and His Excellency, St. Peter, will accost you and inquire—"What are your credentials?" You will answer—"I played the violin on earth," to which St. Peter will reply, as he invariably does to violinists: "Capital, nothing could be more fitting."

St. Peter will then add—"What further reasons have you for hoping to be accepted within the realms of the blessed?" and after a little cogitation you will say, "I added my little mite to the cause of chamber music down below and have had a part in the development of a number of fiddle geniuses." St. Peter will again exclaim, "Fine, please enter the Gardens but wait inside the gates until I return."

When St. Peter returns he will look very grave and in answer to your searching look of inquiry will say lugubriously, "Too bad, too bad, after such a splendid record to have it marred by one ineffable error!"

You splutter incoherently, seeking to learn wherein you have offended, but St. Peter only shakes his head sadly. You beseech information and finally St. Peter turns to you overcome with emotion and speaking slowly says, "I find recorded in the celestial records that you promised Tollefsen a picture of yourself for his collection and you neglected to send it 'ere you arrived at the supernal portals."

Your consternation is sad to behold but the wheels of fate are inexorable and you wander away into an eternity of fiery torment.

However, this is but a vision into the future and all can be avoided if you will seat yourself at your desk, reach for a photo, inscribe it and send it to

Yours truly, in eager anticipation,
CARL H. TOLLEFSEN.

Inside of forty-eight hours, the photo was received at the Tollefsen tonal emporium, inscribed as follows: "My dear Tollefsen—You and St. Peter win. I'll hope to remain friends with you both. (Signed) Louis Persinger."

Just at the moment Tollefsen is revelling over a fine Tschaikowsky letter written to Modeste (the brother) in 1888, which has just come from London.

* * *

In some sections of our progressive land, music publishers are willing to issue new works by American composers only on condition that the latter purchase from fifty to one hundred copies of their creations. What would have happened to Schubert and Mozart, those noble paupers, if similar conditions had been imposed by their Viennese publishers?

* * *

Returned from the dust-storm region, I am still chuckling over Hermann T. Decker's (secretary-treasurer of the Nebraska Music Teachers' Association) atmospheric pleasantry: "A man in Wyoming fainted when he saw a drop of rain. It took two buckets of sand to revive him."

* * *

Dear to my heart, too, is William J. Henderson's remark in The Sun of April 22: "It would tax the ingenuity of a corporation lawyer to reconcile all the contradictory explanations of the E minor symphony of Brahms which have been made by hard working commentators. They have, however, never succeeded in obscuring the splendor of the music."

* * *

Best of all, however, is Richard Crooks' *bon mot* at the farewell luncheon to Gatti-Casazza last Monday. Pointing to Toscanini, I said to Crooks, "I wonder how many notes he's got in his head?" Crooks replied: "If you'd cut it open, it would look like a huge bunch of caviar."

There's one soprano that is getting a reputation for being a permanent invalid without achieving the flowers or sympathy that come with illness. She is a husky young person named Della Samoiloff.

I understand that she is continually billed as a member of casts announced by the opera company now playing at the Hippodrome, yet she has no contract to sing with that organization. When the times come that she is to appear, slips are inserted in the programs which bear her name opposite indicated operatic characters, stating that another artist will interpret the rôles.

Naturally, people think Miss Samoiloff is sick.

* * *

I judged that the two women who sat behind me at a perfomance of Parsifal at the Met. had never heard an opera before. Remarks, all verbatim, between them went something like this, as they perused the libretto during the first act intermission.

"Who is the hero of this, anyway?"

"Let me see. Oh, is must be Am—or—tas."

"Well, where does Parsifal come in?"

"I guess that's the name of the place. Look, that singer Flagstad is in the cast."

"Who's she?"

"Why, you know, that Norwegian soprano."

"Oh. What does she sing?"

"Kling—sor. No, that's wrong. She's Kun—dry."

"Kundry? What a name—Kundry."

"I'm glad we're going to hear her. They say she's good."

It was all I could do to prevent myself from turning around and politely informing them that Flagstad had already been heard in Act I when I heard one of the ladies ask:

"Look in the program and see who that woman was who lay on the floor all during the act."

"Let me see. That must have been the Voice. She's Doris Doe."

"Ha-ha. John's sister, eh?"

* * *

Have you heard, my dears, that Salmaggi pays the jackass fifteen dollars a performance for his use in Pagliacci when he appears at the Hippodrome, and his *prima donna* the great sum of twenty dollars?

* * *

Ivor Newton writes that London is all excited over the prospect of having an opera season at Covent Garden this spring. At a recent party he overheard two ecstatic ladies duscussing it.

"I'm so excited, my dear," said one, "I am being taken to the opening night at Covent Garden."

"How divine, darling. What are they doing?"

"I'm not sure, but I think it is Ober Ammergau."

* * *

Mary Lewis also reports that at a Tristan and Isolde performance at the Met. she heard a lady ask "what all the shouting was about" when the audience was cheering Flagstad and Melchior.

"It's for Flagstad," said the woman's friend, "who's made such a hit this season."

"Oh, that big guy in red, eh? He *is* rather attractive, isn't he?"

* * *

Dennis and Marjorie Noble took a chance and introduced their friends in America to Marjorie's parents, Sir Ernest and Lady Bain of London, last week. The party was one of the intimate sort. Most of the guests greeted each other with affectionate terms and embraces (it must have been the influence of Lady Bain's roving eye), and some of them even hid in corners, as Peggy Wood and John Van Druten, the playwright, did.

In another corner I saw Carlotta Reiner, Mrs. A. T. Gardiner and Blanche Yurka's sister. Blanche herself was in rapt conversation with John and Mrs. McCormack, while Helen Redington was sandwiched on a deep davenport between John's son, Kevin, and Naomi Campbell, daughter of Sir Gerald. As I entered the room unobtrusively in my rôle as butler to announce stentoriously the name of Ralph Holmes, I observed Lady Bain and Sir Gerald with their heads together. London gossip or diplomatic scandal was written on their expressive countenances. Sir Ernest, Horace Johnson, Frantz Proschowski and his charming wife had arranged themselves just where I should trip over them most easily. I did exactly this with decision and intent to injure. It's curious how guests always stand just where a chap needs to pass. Far be it from me to say so—who knows my place and keeps it—but it seems to me they do it on purpose to make duties more difficult.

By that time the company needed so much attention to get it fed and drunk, I had to let latecomers come in without announcing them. They all looked important, but not particularly musical, I thought. So I expect it doesn't matter that I didn't know them. Butlers are not supposed to think. Not but what they do; of that you can rest assured.

"In our day singers really sang."

Mr. and Mrs. Frederick T. Steinway celebrated the Easter holidays with a reception at Steinway Hall for their many friends. I doubt if I have ever seen so many familiar tonal facades under one roof, except at the Metropolitan Opera House—and there they're usually singers.

In my perambulations I encountered the Ernest Hutchesons, the Albert Stoessels, the Hermann Irions, Mrs. Harold Milligan, Marion and Flora Bauer, Carolyn Beebe, Paolo Gallico, William Thorner, Walter Golde, Dorothy Sands, Rosalie Kramer, the Arthur Berghs, Dana Suesse and her mother, Theodore Gannon, Henriette Weber, the Josef Lhevinnes, the Arthur Abells, Josephine Vila, Jack Faut, the Alberto Jonases, the Edwin Hughes, Vera Brodsky, John Majeski and the Arpad Sandors. Before my memory became completely exhausted I left hastily. It would be so unfortunate if I saw someone I forgot to mention, though I confess that it is quite likely that I already have done just that. Ah, well, when spring comes and the sun shines and sparrows twitter, only nature interests me. Alas, I would rather watch pigeons on the grass, than listen to John Palmer talk, amusing though he is.

I See That

The SS. Berengaria, leaving for Europe on April 19, carried Mr. and Mrs. Vladimir Horowitz (the former Wanda Toscanini) and Werner Janssen.

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Among the musicians sailing from New York, April 20, by the SS. Paris were Lily Pons, Mrs. Elizabeth Sprague Coolidge, Feodor Chaliapin and Emanuel List.

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Gregor Piatigorsky left for Europe on April 19 by the SS. Berengaria.

* * *

Lillian Evanti, coloratura soprano, sang on April 26 in Orchestra Hall, Chicago.

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Tito Schipa sailed for Europe on April 20 by the SS. Roma.

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Jacqueline Salomons left New York by the SS. Lafayette on April 27.

* * *

Mary Lewis, soprano, having returned from a round-the-world cruise, recently sailed for Bermuda where she gave a recital on Easter Sunday.

* * *

The New York Madrigal Society concert in Town Hall, New York, on May 1 will present the newly organized women's chorus, and the following artists, sponsored by the society: Elena Martin, soprano, Lois Bannerman, harpist, Jack Finestone, pianist, and Chiquita Casella, Spanish dancer.

* * *

Winifred Cecil, soprano, will be a soloist at the Westchester Festival, White Plains, N. Y., on May 10; May 24, she is to give a recital at Watertown, Conn. On April 4 the soprano was heard in Albany, N. Y.

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The recent appearance of Edwin and Jewel Bethany Hughes in a two-piano recital at Flora Macdonald College, North Carolina, marked their third engagement at the institution.

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Henriette Michelson presented a piano recital at the Juilliard School of Music, New York, on March 29.

* * *

Betty Tillotson announces that her new mezzo-soprano, Emma Zador of the Berlin Städtische Oper, will appear on the Philip James Little Symphony Hour over WOR on May 9. She is to sing a group of German Lieder and English songs.

* * *

The engagement and forthcoming marriage of J. Alden Edkins, radio, opera and concert artist (who sang in the Fidelio performance at the Metropolitan Opera House on April 12) to Pearle von Remnitz of New York is announced. She is the sister of Frances Baker Endres, Boston soprano and radio singer.

* * *

Alfred Boyce produced a program of modern music on March 10 at the Church of the Holy Communion, New York, including works by Bloch, Sowerby, Dett and Besly. Soloists included Mary Craig, Grace LaMar and Mack Harrell, with a chorus of thirty voices.

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Pietro Yon will include a Fantasia by Johan Franco on programs for his tour of organ recitals. Mr. Franco has arrived recently from Holland.

* * *

The Jewish Music Journal is the name of a new bi-monthly. J. Beimel is the editor.

OBITUARY

Walter Fisher Skeele

LOS ANGELES.—Walter Fisher Skeele, dean emeritus of the School of Music at the University of Southern California, died on April 18 at the age of seventy. Mr. Skeele was a native of Hartford, Conn., and studied music at Oberlin College. He served as organist in churches in Chicago and Los Angeles. From 1895 until he retired in 1925 he was organist of the First Congregational Church of Los Angeles, now the Ninth Church of Christ Scientist. He held this post at the same time he fulfilled the duties of music dean at the university. He belonged to the American Guild of Organists, and for four years was dean of the Southern California Chapter; also was a member of the California Music Teachers' Association and the Musicians' Club of Los Angeles. His wife, Mary A. Bosworth Skeele, survives, together with a son and daughter. R. P.

Luther M. Lovell

WORCESTER, MASS.—The recent death in a hospital of Luther M. Lovell, who succumbed after injuries sustained in a fall, removed a figure associated for more than sixty-five years with the Worcester Music Festival. Mr. Lovell, who was born in Woodstock, Vt., June 29, 1847, before his retirement in 1912 was for more than a half century affiliated with the Worcester County Institution for Savings, in the last years as assistant treasurer. He first became connected with the music festival in 1868 when he joined the chorus. In 1885 he was elected a director of the Worcester County Musical Association. He was chosen secretary of the organization in 1894 and seven years later became librarian. He contributed considerably to the development of the festival. A son and three daughters survive. R. P.

Adolf Gerhard Brune

CHICAGO.—Adolf Gerhard Brune, sixty-four, a prominent composer, pianist, organist and teacher, died on April 21. Mr. Brune had written seven symphonies. His most recent composition, At Bernine Falls, was played by the Chicago Symphony Orchestra only a week prior to his death. Born in Germany, Mr. Brune came to the United States in 1889. He formerly taught at the Wisconsin Conservatory of Music in Milwaukee, the Racine Musical College, the Columbia School of Music and the Chicago Musical College. He is survived by two sisters and three brothers. R. P.

John Watson Doe

PALM BEACH, FLA.—John Watson Doe, father of Doris Doe, contralto of the Metropolitan Opera, was killed instantly in an automobile accident near Savannah, Ga., on April 22. His wife, well known here as a pianist and concert manager, suffered minor injuries in the accident. Mr. Doe, a native of China, Me., was seventy-one years of age. He had formerly served as postmaster of Palm Beach. B.

Mrs. Lillian Miller Hemstreet

KINGSTON, N. Y.—Mrs. Lillian Miller Hemstreet, vocal teacher and composer, died on April 12. Mrs. Hemstreet, wife of Frank Hemstreet of this city, maintained a studio here and in New York. She was vice-president of the Kingston Symphony Society and belonged to New York musical organizations, including the Musicians and MacDowell clubs. She also was active in the Monday Music Club of Albany and formerly had been registrar of the New York Singing Teachers' Association. She was sixty years old. Her husband survives. R. P.

William H. Byrnes

CINCINNATI, O.—William H. Byrnes, musician and former tympanist with the Cincinnati Symphony Orchestra, died after four years of illness. At first a trumpet player, he was forced by a partial facial paralysis to devote himself to the tympani. During his thirty or more years in musical activities in Cincinnati he played in almost every musical organization here and traveled with a number of road shows. He is survived by his widow, Amy Furnash Byrnes, a son, William, Jr., a brother and sister. M. D.

Musicales

Mrs. H. H. A. Beach at Community House

The Music Group of the Community House, St. Bartholomew's Church, New York, presented an entire evening of works by Mrs. H. H. A. Beach on April 4. Piano, violin, voice and ensemble items provided a program of interest, beginning with the Fantasia Fuga, piano solo, played by Mrs. Beach, who received an ovation on her appearance. Mirage and Stella Viatoris were sung by Ruth Shaffner, with violin and cello, played by Eugenie Limbert and Dorothy Siegel; the ensemble sounded well. Variations on Balkan Love-song for two pianos (manuscript) proved an impressive work, with all manner of tonal combinations, the serious march at the end contrasting with a lively dance tune. Dr. Williams and Mrs. Beach interpreted it with fine effect. Ah, Love, Ecstasy, and Rendezvous, familiar Beach songs, sung by Miss Shaffner, with violin obbligato by Miss Limbert, brought the participants rousing applause. The closing sonata for piano and violin was performed by Virginia Duffey, pianist, and Miss Limbert, violinist, the audience listening with manifestations of enjoyment. Every attention possible was showered on Mrs. Beach, whose hold on the affections of the St. Bartholomew parish is manifest. F. W. R.

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Mr. and Mrs. Huss Honored at Newark Event

NEWARK, N. J.—Paul C. de Gavre, American composer, gave a musicale on March 29, honoring Mr. and Mrs. Henry Holden Huss of New York. About sixty guests were present, including many musically prominent persons. The program was opened by Jeanette Wiedman, pupil of Mr. Huss, who played two Chopin numbers and The Joy of Autumn (Huss), displaying fine musical ability. Dorothy Victor, who studies with Mrs. Huss, then won warm applause for her singing of the Jewel Song from Faust. Mr. Huss gave an informal talk on Modern Tendencies in Music, after which he played several of his own compositions for piano. These were minuet in C, Moonlight on Lake Como, Etude Melodique, and prelude in A flat. His listeners gave every evidence of delight, both in the music and his playing.

Mrs. Huss was heard in three songs by her husband—Spring of Love, The Daffodils, and A Book of Verses. She sang with interpretative taste and refined tone production, and scored a personal success. Later Miss Victor returned to present three more Huss songs.

Mr. De Gavre and Mr. Glickman joined in the former's Romanza for violin, and Mr. De Gavre also played his Japanese Rhapsody for piano; both were effective, pleasing scores which compelled the interest of the audience throughout. Mr. De Gavre also offered improvisations, and there were modern solos by the Misses Sobel, Villee and Rosner.

S. K.

* * *

Kate Keith Field in Recital

Kate Keith Field, young artist from the New York studio of William A. C. Zerffi, gave a recital on April 7 at the New York home of Mrs. Paul Boyd. The program began with a group of Bach, among which were Ich hatte viel Bekümmernis, sung with expressiveness, and an aria from the amusing Kaffee Kantata given in joyous contrast. Then followed songs by Schumann, Brahms, and a group of modern English compositions. Miss Field possesses a beautiful, unforced soprano voice which she uses effectively. Schumann's Mondnacht was a model of smooth legato singing, whereas in the closing song, The Lament of Ian the Proud by Griffes, she achieved dramatic climax. She was greeted by a large and enthusiastic audience. S. D.

* * *

Bach Programs at Brick Church

Audiences have steadily increased in size at the Friday Noon Hours of Music at the Brick Church, New York, those of March 29 and April 5 being the largest. The first program, Bach at Home, brought choral preludes, a prelude and fugue, vocal and cello solos. Praise God and the C minor fugue, both early works, bright in subject matter; A Mighty Fortress, a prelude also from early days, brought melodious-contrapuntal treatment of the famous Luther hymn; and the delicate march from the Sketch Book, dedicated to Anna Magdalena, mother of a dozen of Bach's children, comprised the organ items. Dr. Dickinson gave each an appropriate interpretation.

Pauline Pierce, contralto, sang O Savior Sweet, If Thou Thy Heart Will Give, and In Faith I Rest, displaying clearness and expressive quality. Joseph Emonts, cellist, was effective in his performances of an arioso and the Air on the G string.

The Sunday afternoon congregation of March 31 heard the Motet Choir sing The Atonement, Coleridge-Taylor. Bach at Court was presented on April 5, salient features being the amazingly rapid tempo, combined with accuracy, of the D major fugue; the gavotte and musette with unique employment of *oboe* and *vox humana*, and the big six-voice fugue. Never has Dr. Dickinson made his organ sound better. Mildred Rose's bright soprano voice was heard in My Heart Ever Faithful, and two flutists contributed much to the hour. They were Frances Blaisdell and Mortimer Rapfogel, who shared an *allegro*, a *largo*, and obbligato with the singer. April 7, the Brick Church Choir, under Dr. Dickinson, gave Bach's St. Matthew Passion.

F. W. R.

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Westlake Fortnightly Musicale

Dr. A. Verne Westlake's Fortnightly Musicale of April 17 drew an audience that filled every seat at Aeolian Hall, New York. The program was begun by Margaret Roberts, soprano, who sang two groups of songs and the aria from Louise (Charpentier), including Angels Ever Bright (Handel), songs by the Americans Cadman and Rummel, beside spirituals and French songs. Encores were demanded, for her voice is rich in color. Maurice LaFarge played her accompaniments with intelligent support.

Robert Braun, pianist, of Pottsville, Pa., was featured in well-chosen groups, which merited the profound appreciation and applause he received. A finished technic and rare insight of interpretation were noted in works by Chopin, Amani, Brahms, Debussy, Sgambati and Liszt, with complete control of dynamics. Dr. Westlake introduced several honor guests. F. W. R.

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Borough Park Community Studio Holds Class Demonstration

BROOKLYN, N. Y.—The Borough Park Community Studio (Henry Schroeder, director) held a class recital of Mr. Schroeder's vocal and piano students on April 7. The tense atmosphere that usually characterizes such recitals was eased by the exchange of constructive criticism after the performance of each student. The program was opened with a sensitive interpretation of Chopin's F sharp minor nocturne by Seymour Philo. Evelyn Schutz played three Czérny studies and a G minor nocturne of Chopin. Earl Lifton, baritone, then sang Give a Man a Horse He Can Ride and Three for Jack. Lillian Robbins possesses a beautiful mezzo-soprano voice, and although she was a little nervous her singing was well received. Shulamith Gold played a Bach two-part invention and Reinhold's C sharp minor impromptu. Nathan Jonas, who sang Courage, showed a well trained bass voice. Rita Kufeld played a paraphrase of La Traviata with crisp technic that augurs well for her future. Little Josef Schroeder, only eleven years old, sang Little Yaller Dog in pleasing fashion; he later played selections on the violin.

Miriam Tall has a flexible lyric soprano voice; among her numbers was Mozart's Alleluia. Ben Bogart sang a lilting Irish song in effective style. Viola Philo, acting as hostess of the afternoon, kindly consented to sing and offered a transcription for voice of Souvenir de Moscow in its original tongue. The program was concluded with two duets by Miss Philo and Mr. Schroeder, from Don Giovanni and The Magic Flute. Seymour Philo ably supplied the piano accompaniments. M. L. S.

* * *

Chittenden Talks on Bach

The Kate S. Chittenden studio, New York, was filled on March 31 when Miss Chittenden gave a talk on Johann Sebastian Bach, noting the occurrences of his life. Phonograph records played in illustration were a chorale, Jesus, Joy; fugue in G minor (Philadelphia Orchestra), and Goldberg Variations.

Walter Scott, violinist, played (unaccompanied) an adagio and fugue, also *andantino* (third sonata), and received rounds of applause. His evident sincerity of style and clean-cut performance were appreciated. James Friskin, pianist, was introduced by Miss Chittenden. He played the Italian Concerto, followed by prelude and fugue, C sharp minor, and the gigue from the English Suite. In these, his clear outline and mastery of detail, allied with warmth of delivery, brought him absorbed attention, hearty applause following each item. F. W. R.

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Haubiel Concludes Lecture Series

Charles Haubiel gave the final lecture-recital in his series at the Beethoven Association on April 10. His subject was Lyricism, and he was assisted by Charlotte Ryan, soprano, formerly of the Metropolitan Opera, in several groups of German, French, Italian and English songs.

Alberti Conducts Elijah

Solon Alberti directed the Angelus Choir and soloists in a performance of Mendelssohn's Elijah at the Central Christian Church, New York, on Good Friday, April 19. The title rôle was taken by Milford Jackson; those of The Widow and An Angel by Nita Gale. Anne Judson was the contralto soloist. Others featured were Donald Walter, Lorne Grant, Trevor Clark, Josephine Horton, Mary Horneman, Mary van der Voort and Katherine Armstrong. The work was set forth in noble, musicianly style under Mr. Alberti's able direction, the chorus and soloists proving effective. T.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1935

Provisional List, Subject to Addition and Correction

APRIL

April 1—May 31	Catania, Sicily	Bellini Centenary
April 1—29	Las Palmas, Spain	Typical Festival
April 11—May 19	Basel	Opera-Concert Festival
April 24—June 4	Florence	Florentine May
April 27—30	Jorat, Switzerland	William Tell Festival
April 28	Vienna	Vienna Music Day
April 28	Jerez de la Frontera	Typical Andalusian Song-Dance Festival
April 30	Cuenca, Spain	"Mayos" Song and Dance Festival
April (dates to be announced)	Barcelona	Choral-Symphonic Festival

MAY

May 2—9	Amsterdam	Mengelberg and Dutch Composers' Festival
May 4—June 15	Berlin	Schütz, Bach and Handel Festivals
May 5	Kassel	Schütz Festival
May 6	Marburg	Schütz Festival
May 9—12	Hanover	Handel-Schütz Festivals
May 11—22	Vienna	"Music Lovers of Austria" Festival
May 12—19	Mannheim	Mozart Week
May 13—14	Celle	Bach Festival
May 16—19	Dresden	Schütz Festival
May 23	Wolfenbuettel	Schütz Festival
May 24	Braunschweig	Schütz Festival
May 24—27	Eisenach	Bach Festival
May 29—June 2	Freiburg i. B.	Bruckner Festival
May 31	Olot, Spain	Festival of Catalonian Dances
May (dates to be announced)	Barcelona	Orchestra Festival
May (dates to be announced)	Palma de Mallorca	Annual Musical Festival
May (dates to be announced)	Heidelberg	Beethoven Week

JUNE

June 1—10	Leningrad	Foreign Tourist Festival
June 1—15	Prague	German Opera Festival
June 2—5	Göttingen	Handel Festivals
June 2—30	Vienna	Vienna Festival Weeks
June 6—7	Potsdam	Bach Festival
June 8—23	Budapest	Spring Festive Weeks
June 11—15	Halle	Popular Handel Festivals
June 14—16	Stockholm	Swedish Choral Festival
June 16—24	Leipsic	Bach Festival
June 18—29	Zürich	Bach Festival
June 20	Olot, Spain	Typical "Sardena" Festival
June 20	Pontevedra, Spain; Granada; Burgos; Laguna	Corpus Christi-Popular Dance and Song Festivals
June 22	La Granja, Spain	"Segovianos" Festival
June 22—26	Tarragona	"Fallas Romanas" Festival
June 24—29	Segovia	Folk-song and Dance Festival
June 27—28	Prague	Bruckner Festival
June 29—July 9	Basel	Federal Choral Festival

JULY

July 1—15	Catania, Sicily	Bellini Festival
July 1—15	Santander	Symphony Orchestra Festival
July 7, 14, 21 and 28	Interlaken, Switzerland	William Tell Festival Plays
July 7	Lesaca, Spain	Dance Festival
July 21—31	Detmold	Richard Wagner-Siegfried Wagner-Hans Pfitzner Festival
July 23—27	Würzburg	Mozart Festival
July 24	Segovia	Regional Dance and Costume Festivals
July 24—August 27	Munich	Wagner-Mozart Festivals (Strauss Weeks, August 15-27)
July 25	Valencia	Typical Dance Festival
July 25	Valcarlos, Spain	Spectacular Festival of Dances of Southern Navarra
July 25	Elizondo, Spain	Basque Song and Dance Festival
July 25—27	Linz	Bruckner Festival
July 27—September 1	Salzburg	Salzburg Festival
July 27—29	Lucerne	Federal Music Festival
July 28—August 8	Zoppot	Woodland Opera (Rienzi-Meistersinger)
July 31—August 8	Vichy	Wagner Festival

AUGUST

August 2	Pollensa, Spain	Typical Song-Dance Festival
August 8	Huesca, Spain	Jota Festival
August 14—19	Betanzos, Spain	Typical Song-Dance Festival
August 15	Jativa, Spain	Typical Dance Festival, Concerts, and Musical Competitions
August 15	La Alberca, Spain	Regional Costumes and Customs Festival
August 16—18	La Bisbal, Spain	"Sardanas" Festival
August (dates to be announced)	Bilbao	International Orchestra Competition
August (dates to be announced)	La Coruna, Spain	Gallician Song and Dance Festival
August (dates to be announced)	Sepulveda	Regional Song Dance, and Concert Festival
August 4, 11, 18 and 25	Interlaken, Switzerland	William Tell Festival Plays
August 19—26	Vichy	International Music Congress

SEPTEMBER

September 1—30	Canary Islands	Folk Festivals
September 2—6	Carlsbad	Festival of International Society for Contemporary Music
September (dates to be announced)	Gothenburg, Sweden	Choral Festival
September 8	Salamanca	Regional Dance and Costume Festival
September 8	Ochagabia, Spain	Festival of Most Ancient Spanish Dances
September 11	Barcelona	Catalonian Folk Festival
September 17	Belorado, Spain	Peasant Dance Festival
September (dates to be announced)	Cadiz	Festival of Dances and Concerts
September (dates to be announced)	San Sebastian	Week of Basque Dances
September (dates to be announced)	El Escorial	Folk Festival
September 23	Catania, Sicily	National Choral Convention
September 1 and 8	Interlaken, Switzerland	William Tell Festival Plays

Alabama Federated Music Clubs and Teachers' Association Hold Meetings

Annual Conventions of State Groups Bring Interesting Programs—Birmingham Civic Orchestra Features Symphony by Dawson—Horowitz Presented by Music Club

BIRMINGHAM, ALA.—The Alabama Federation of Music Clubs held its annual convention this year in Selma, convening there on April 3, with Mrs. R. C. Woodson, of Birmingham, president, presiding. The attendance was large. The four outstanding musical events of the convention were the tone poem The Falconer of God, composed by Paul Newell, of Tuscaloosa, and played by the composer; the singing by the combined choruses of Selma and Marion in a presentation of the Stabat Mater by Dvorak, directed by William S. Naylor, of Judson music faculty, with Alonzo Meek of Selma, at the organ; the High School Orchestra, led by Mr. Meek; and a brilliant concert by Dalies Frantz, young American pianist, and winner of the National Federation's contest.

The Young Musicians Group presented Jane Hamill Westbrook and Lois Greene Seals, of Birmingham, in a duo piano program, and Willie May Howell and Joseph Petranka, of Selma, in another duo concert. An artist concert was given by Joseph Wilkins, tenor, and Marie Maher, soprano.

Since the National Federation has stressed throughout the year the importance of music in religious education, Mrs. W. D. Agnew conducted a forum on this subject, and Dr. Henry M. Edmonds, Presbyterian minister of Birmingham, delivered an address. Reports from the various districts showed that much altruistic and philanthropic work had been done by the music clubs in the state during the year. Exchange recitals between music clubs had also been numerous and successful. Resolutions were passed for the coöperation of the music clubs with the P. T. A. to get accredited music teachers in every school in the state.

Selma, an old city in the heart of the Alabama Black Belt, has been famed for its hospitality and on this occasion the delegates enjoyed many charming social functions.

Officers of the state federation are Mrs. R. C. Woodson, Birmingham, president; Mrs. Reid Lancaster, Montgomery, first vice-president; Mrs. Eli Shorter, Eufala, second vice-president; Mrs. W. W. Harper, Selma, third vice-president; Mrs. R. Lane Hebson, Tallassee, recording secretary; Mrs. Katherine Kilgore, Birmingham, corresponding secretary; Mrs. W. P. Baugh, Decatur, treasurer; Mrs. Newton Sharp, Birmingham, editor and historian. Mrs. Maxwell Alston, Tuscaloosa, director for the Alabama F. M. C., was speaker on one evening. Among the notable visitors was Mrs. Louise Downes, mother of the New York critic Olin Downes.

Music Teachers in Convention

The Alabama Music Teachers Association convened in Birmingham on March 29, with H. D. LeBaron, of Montevallo, presiding. The state was well represented in the attendance. Walter Jenkins, of Houston, Tex., addressed the meeting on Music and Worship. President O. C. Carmichael, of Alabama College, delivered an able and erudite talk on Music as a Social Force. Ottokar Cadek, violinist, of Birmingham, talked on The Value of Ensemble Music to the Student. Dr. Frank Church, director of music at Athens College, discussed The Recital and the Community. Katherine Farrar, vocalist of the Alabama College faculty, used for her subject in an illuminating talk, Music in the Rural Community and School.

Music for the convention consisted of a group of songs from the classics sung by Honor Winer, soprano, of Alabama College, accompanied by Elizabeth Blair Chamberlin; a Violin Instructors' Quartet, composed of violin teachers in the Birmingham public schools, playing Andante by Maurer. Those performing were Charles Halley, Lyndle Conboy, George Bacon and Ray DeMaris, and a large body of students from the Negro Industrial School of Birmingham. Duncan McKenzie, of Carl Fischer, Inc., New York, addressed the convention.

Mrs. Alston Maxwell, of Tuscaloosa, was chosen as president for next year, and Stella Harris, also of Tuscaloosa, secretary.

Symphony Orchestra Concludes Series

Before an audience of 5,000 people, the Birmingham Civic Symphony Orchestra gave the last and probably the most notable, of the season's four regular concerts, in the Municipal Auditorium. The concert was a splendid climax to the achievements of the young organization, marking its rapid development to a degree of excellence that is highly gratifying. Dorsey Whittington, the conductor, has spared no energy in bringing this result, and has been ably assisted by Ottokar Cadek, associate conductor and concertmaster. The seventy players, recruited almost entirely from Birmingham musicians, have been faithful and ambitious.

Two outstanding features distinguished this program. First of these was the superb performance of Mr. Cadek as soloist in Lalo's Symphonie Espagnole for violin and orchestra; and the other was the first Southern hearing of Negro Folk Symphony by William L. Dawson, a native of Anniston, Ala., and now musical director at Tuskegee Institute for Negroes. Dawson and the faculty of Tuskegee occupied a box at the Auditorium, and the composer was warmly applauded at the conclusion of the work.

Other numbers on the program were the overture to Rosamunde by Schubert, and the concluding number, the march from Tannhäuser.

Horowitz Presented by Music Club

Vladimir Horowitz, pianist, was presented in concert at Phillips Auditorium by the Birmingham Music Club as the last in its series of artist concerts this season. The virtuoso made a profound impression on the capacity audience that greeted him, through the beauty and magnificence of his playing. The beauty of his tone, the lucidity, nobility and eloquence of his readings were matched by the stupendous dynamics and crystal-like pianissimos.

The Birmingham Music Club offered an Evening with Mozart, under the direction of Estella Allen Striplin, in the ballroom of the Tutwiler Hotel. Music and costumes were typical of Mozart's time, and the program was enjoyed by a large audience. At this concert Mrs. H. H. K. Jefferson, who has served capably as president of the Birmingham Music Club for two years, was presented with a life membership in the National Federation of Music Clubs by the executive board of the local club. A. G.

San Francisco Sponsors Municipal Concerts

Hertz Conducts Second Event under Auspices of Art Commission—Piatigorsky Heard in Fine Performance

SAN FRANCISCO, CAL.—The second of the Municipal Symphony concerts under the sponsorship of the Art Commission of San Francisco drew to the Exposition Auditorium an audience of 4,000. Under the authoritative and eloquent baton of Alfred Hertz, eighty-five expert symphonists gave a stirring presentation of Brahms' first symphony and a thrilling performance of Respighi's The Pines of Rome. The soloist of the evening, Naoum Blinder, concertmaster of the Municipal Symphony Orchestra, offered a finely balanced performance of the Tschaikowsky concerto.

One of the enjoyable and inspiring musical events of the current music season was provided by Gregor Piatigorsky, Russian cellist, who gave a brilliant recital in the Veterans' Auditorium under the management of Caroline E. Ware. Mr. Piatigorsky plays with great finish, style and repose, yet with intensive expression and with a tone of rare and searching beauty. He was ably assisted at the piano by Lev Shorr, San Francisco pianist.

At the fifth and final subscription concert in its series, the San Francisco String Quartet—Naoum Blinder, Eugene Heyes, Lajos Fenster and Willem Dehe—showed versatility in two such diverse compositions as Beethoven's G major quartet, op. 18, No. 2, and Schumann's quartet in A major. There were human warmth and an exuberance in the playing of both compositions. The work of the San Francisco String Quartet was thoroughly appreciated by a large and responsive audience.

Mary Garden is spending the months of April and May in San Francisco and appearing every Thursday night as commentator of the Standard Symphony broadcasts which are sponsored by the Standard Oil Company of California. C. H. A.

Werner Janssen to Europe

Werner Janssen, following his season of symphonic conducting in America, sailed for Europe last week on the SS. Berengaria. He has a long spring and summer series of orchestral engagements abroad (thirty-eight in all) including appearances in London, Central Europe and Scandinavia. One of his undertakings is to lead a cycle of seven Sibelius symphonies, in Helsingfors and other Finnish cities.

Sandor Harmati Conducts His Works on Radio

Sandor Harmati, conductor-composer, was guest leader for the "Master of the Bow" program on WOR, April 22, when the entire program was devoted to his compositions. The program brought the WOR orchestra and Verna Osborne, soprano soloist on WOR. Eddy Brown, concert violinist, usually heard on this series, was on vacation in the South. The compositions of Harmati performed by the orchestra were Valse Caprice, Elysian Idyll and Grane Trot. Miss Osborne sang three of the songs he has composed—God's World, Sacre Coeur and The Owl and the Pussy Cat.

Friends of Ukrainian Music in Eighth Program

The Friends of Ukrainian Music (Roman V. Prydatkevytch, program director) gave the eighth musical evening of their second season at the Studio Club, New York, on March 20. The program featured the string quartet of the organization, R. Prydatkevytch and F. Passerini, violins, M. Helfand, viola, and M. Bukinik, cello, who played numbers by Kostenko, Prydatkevytch, Hayvoronsky, Berndt-Prydatkevytch and Pecheniha. An address was made by Stephen Marusevytch.

DONATO PARADISO
will present the Grand Opera Guild of America in a concert at Carnegie Chamber Music Hall on May 2.

Brilliant Recitals Heard In Indianapolis

Myra Hess, Lotte Lehmann, Jan Kubelik and Nathan Milstein Win Tributes from Eager Audiences

INDIANAPOLIS, IND.—Myra Hess was presented in recital last month and again demonstrated that she is a master musician and interpreter on the keyboard. Her playing of the Beethoven sonata, op. 111, and the Carnaval of Schumann won an impressive demonstration. Her performance had perfection and is one that will not be forgotten readily.

Much interest centered around the first local appearance of Lotte Lehmann in the last of the series of Martens Concerts. In a program of Lieder by Wolf, Schubert, Schumann, Rachmaninoff and others the large audience heard a warm and colorful voice, wide in range, and with a power and resonance that responds instantly to every emotional exigency. Her interpretations revealed a nice understanding of the moods of the music, which caused the audience to reward the artist with repeated ovations.

Jan Kubelik was presented at the Murat on March 10 and immediately conquered his audience, playing at times with irresistible spirit and force, at others with a rare delicacy and finish. It was the return of an old master, as Kubelik had not been heard in this city for several years, and proved to be one of the rarest musical treats of many seasons. Raffael Kubelik accompanied his father at the piano and proved an adept and helpful musician.

Nathan Milstein was presented by the Männerchor on March 17. It is needless to say that he is one of the most impressive artists on the concert stage today, as he has the ability to transport an audience to an ecstasy of enthusiasm. The concert was a brilliant experience, with the stamp of authority ever present. H. C. G.

Brailowsky Concluding Active Season Abroad

Alexander Brailowsky, who returns to America next January after an absence of several years for a coast-to-coast tour under the management of Columbia Concerts Corporation, is at present concluding one of the most active seasons he has ever had in Europe. In January and February the Russian pianist made his second tour of Egypt, following it with his first tour of Palestine. At present Brailowsky is making a tour of Spain and Portugal. He will end his season with concerts in the French provinces.

Brailowsky is to spend the summer at his new home in Lausanne and interrupts his vacation to play in Ostende, Knocke and Scheveningen. In September he will commence his fall tour with concerts in Norway and Sweden, followed by appearances in Switzerland, Holland, Belgium, Italy, Vienna, Budapest, Prague and Paris. He plans to arrive in this country on January 5 and after his season here goes to South America.

Series of Piano Talks Given by Gari Shelton

Gari Shelton, pianist, gave a series of talks illustrated at the piano in his New York studio on March 28, April 4 and 11. April 10, Mr. Shelton was heard before the Verdi Club at the Hotel Plaza, New York.

TWO NEW YORK RECITALS, TOWN HALL

Critical Praise for Scriabin Program *April 6, 1935*

POST—"Unusual programmatic content. . . . Some startlingly beautiful effects. A deepset emotional breadth pervaded the entire program."

HERALD-TRIBUNE—"One could look for and be impressed by devotion and authority. . . . Playing marked by clarity of line, notable technical skill, interpretative musicianship."

SUN—"Some of the season's most sympathetic and revelatory recreation."

JOURNAL—"Recital became an exciting affair, with a whole long list of encores. . . . She has the ability to project a mood."

TIMES—"In the audience were other pianists, intent upon details of performance. . . . Matched the insight and conviction of her playing with much that was admirable, even exceptional in her treatment."

KATHERINE RUTH

HEYMAN

"The Greatest Living Player of Scriabin's Music"—
A. Eaglefield Hull

SOLOIST, London Royal Philharmonic; Berlin Philharmonic; Boston Symphony; Budapest Philharmonic Orchestras.

HEYMAN IN ALL-SCRIABIN RECITALS

M'gt Richard Copley. **Steinway**

Cleveland Is Host to Ohio Music Clubs

State Federation Holds Its Annual Convention, with Many Eminent Musicians Participating

CLEVELAND.—Stimulating in content and varied in its offerings was the convention of the Ohio Federation of Music Clubs, held at the Hotel Statler and in Steinway Hall from April 10 to April 13. At the President's and Delegates Council, Mrs. R. A. Herbruck, president, and Mrs. Frances B. Kortheuer, vice-president, presented the convention program and Mrs. Harry L. Goodbread gave an interesting review of Marion Bauer's Twentieth Century Music. The Ohio State contest took place in the morning; the winners were Roger O. White, baritone, from Toledo; Mary Jane Hartwell, soprano, of Youngstown; Paul Bishop, violin, Toledo; Betty Dandoe, coloratura, Cincinnati; Blair Stewart, baritone, and Frances De Loe, contralto, both Cincinnati. All broadcast from WTAM.

At the formal opening banquet (Mrs. Harry R. Valentine presiding), the guest of honor was Normand Lockwood, Oberlin, O., winner of the Swift & Co. $1,000 prize in composition. Other speakers were Mrs. Elroy J. Kulas, president of the Lecture Recital Club, and Mrs. John A. Hoffmann, of Cincinnati. The first evening concert was given jointly by Nevada van der Veer, contralto, and Severin Eisenberger, pianist.

The second day offered a morning assembly and a bird's-eye view report from every district. The morning guest recital brought a fine program by Hubert Kockritz, baritone, of Cincinnati, whose artistry elicited enthusiasm. Miriam Otto was at the piano. The luncheon following in the ballroom at the Statler, attended by 250 guests, had Dr. Theodore Kratt, state choral chairman, presiding, an address by Adella Prentiss Hughes, and greetings from the State Music Teachers' Association by its president, Mary Willing Megley. Other speakers were Dr. John A. Hoffmann, of Cincinnati; Mrs. Stanley Clark, Cincinnati, and Russell V. Morgan, Supervisor of Music in the Cleveland Public Schools. A choral concert followed, presenting the *a cappella* choir of Euclid Avenue Baptist Church (George F. Krueger, director); the Eurydice Club, Toledo (Mrs. Otto Sand, director); the Orchesis Club, Cleveland (William Wheeler, director); the Dayton Music Club Chorus (Ora Earl Gebhardt, director); the P. T. A. Mothersingers (Opal Hemler, director); the Fortnightly Club Chorus (Zoe Long Fouts, director).

A miscellaneous program by junior music members was presented in the afternoon, and the delegates attended the opening performance of Die Meistersinger at Severance Hall by the Cleveland Orchestra, Dr. Artur Rodzinski conducting.

After the Friday morning business meeting, an excellent program was presented by an artistic ensemble of twelve voices, under the musicianly leadership of Carl Radde, who have succeeded in achieving a fine degree of artistic finish in their interesting offerings; this was followed by the erstwhile winner of the violin championship from the Federation, Herman Rosen, who played an excellent program, accompanied by Dorothy Price.

CLEVELAND ORCHESTRA PLAYS IN MUSIC MEMORY CONTEST

The Music Memory Contest of the Public Schools with the Cleveland Orchestra, under the baton of Rudolph Ringwall, lured many to Severance Hall. This was followed by an organ recital at the Museum of Art by Arthur W. Quimby, assisted by Mrs. Quimby, soprano. The Friday evening banquet honoring past presidents (Mrs. Herbruck presiding) heard Dr. and Mrs. Edgar Stillman Kelley, Albert Riemenschneider and Edith Keller as speakers. There followed a brilliant piano recital by the latest successful winner of the several contests, Dalies Frantz, who was received with the utmost enthusiasm.

The Saturday last-day sessions were given over to the future music generation: contests for juniors, their luncheons, awarding of prizes and a musical program by the senior student section of the Fortnightly Musical Club, Cleveland.

The same officers will hold office for another year: Mrs. Edgar Stillman Kelley, district president; Mrs. R. A. Herbruck, Dayton, president; Frances Bolton Kortheuer, Cleveland, first vice-president; Mrs. Freeman T. Eagleson, Columbus, second vice-president; Mrs. Gaillard B. Fuller, Loudonville, third vice-president; Mrs. Karl Schell, Marion, recording secretary; Mrs. John A. Hoffmann, Cincinnati, corresponding secretary; Mrs. Adolf Hahn, Cincinnati, treasurer; Mrs. Raymond Osburn, Columbus, auditor; Mrs. Harry T. Rayner, Youngstown, parliamentarian.

R. H. W.

Chicago Orchestra Plays In Milwaukee

Horowitz Hailed in Return Engagement—New Symphonic Male Chorus Makes Début

MILWAUKEE, WIS.—A return program by a pianist who has a wide following here, Vladimir Horowitz, concluding engagements by the Chicago Symphony Orchestra and the first appearance of a new male chorus of promising quality, marked the last month of music in this city.

The new chorus was organized and presented by Alfred Hiles Bergen, who while leader of the Lyric Male Chorus made it known far and wide for painstaking study and command of choral problems. His new Symphonic Male Chorus has in its direction the basic potentialities to realize its aims, for Mr. Bergen is a rigid taskmaster, knows his art and has proved on many occasions a genuine interpreter. A large audience greeted the chorus in its opening program at Pabst Theatre, listened intently, applauded vigorously as the concert was unfolded and at the close gave Mr. Bergen and the new group a heartening ovation.

Highly admirable enunciation, well balanced body of tone of good quality, and thorough rehearsing were made evident with particular effect in such songs as Strickland's Song of Afghan Exile, in Russian songs and several American works. Henrietta Buell-Mortonson and Norman Sinske were the accompanists. Ruth Mortonson, violinist, was the soloist and made a decided impression.

HOROWITZ IN RECITAL

Horowitz carried his audience by storm in his program presented under the auspices of the Civic Concert Association as the last number of the series given at the Auditorium this season with encouragingly large audiences. The astonishing verve and brilliancy of technic of the pianist were displayed in a characteristic program which included Scarlatti, Schumann, and two groups of Chopin and Liszt. Schumann's Humoresque, op. 20, was somewhat of a novelty hereabouts and he played it with romantic appeal and glitter. Mackey Wells, vice-president of the association, made a talk announcing plans for next season and the association's annual meeting on April 9.

STOCK LEADS CHICAGO ORCHESTRA

Dr. Frederick Stock directed the Chicago Symphony Orchestra in the next to the last of the season's series at Pabst Theatre, presenting by way of a tribute to Brahms the composer's fourth symphony. Stock's reading was a painstaking delineation and deeply humanized in feeling. The audience, far from being puzzled was enthusiastic.

Beethoven, like Brahms, was personalized in the manner which Dr. Stock exercises, especially with a work like the Leonore Overture No. 2. Listeners greeted with salvos Glière's Poppy Dance at its resounding close.

Numerous programs have been given by local performers and notably worth-while was that under the auspices of the Society of Musical Arts by Ruth Hauser and Genevieve Wylie. Miss Hauser at seventeen proved herself a strikingly gifted musician and played Chopin with surprising insight and polish. Miss Wylie, contralto, gave a program ranging from Cavalli's Donzelle Fuggette to Brahms and Saint-Saëns, whose My Heart at Thy Sweet Voice was admirably recreated. Bess M. Arneke is manager of the new society whose aim is to give talented young musicians a hearing and an opportunity.

Preparations are being made to entertain 20,000 musical visitors who are expected to come to Milwaukee during the week of July 26 to attend the three-day festival of German music, song, dance and feasting.

Sponsored by Wisconsin Federation of German-American societies, the event will be presented by eighty-seven organizations from all parts of Wisconsin. The plans tentatively include a pageant picturing the landing of the first German settlers in Milwaukee 100 years ago. Numerous concerts will be given.

J. E. McC.

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Music Notes From Coast to Coast

COLUMBUS, O.—One of the interesting musical events of the season presented by a collegiate group of instrumentalists was the annual performance of the Ohio State University Concert Band at the Men's Gymnasium on April 7. This large organization, consisting of young people who are far above the average amateur status in technical accomplishment, is conducted by Eugene J. Weigel. Albert Roussel's first essay in band composition, A Glorious Day, was heard to advantage by those who are interested in novel subtleties in small groupings of instruments with newly conceived *divisis*. The work revealed some groping about and reversion to orchestral style but at the same time contained many fine passages that were effective.

Even more interesting was R. Vaughan Williams' Toccata Marziale. The work is carried out with a sure hand and points to a brighter future for the band, which in the past has been so limited to transcriptions. The most interesting transcription was Molly on the Shore by Percy Grainger. The special difficulties in the solo clarinet part were ably conquered by Jerd Bayless.

Other transcriptions of the better class included worth-while works by Massenet, Coleridge-Taylor, Svendsen, Mendelssohn, Tschaikovsky and Lacombe. All of these were beautifully prepared. A large crowd attended and the conductor and players received much applause. H. G. D.

EL PASO, TEX.—The Community Concert Association gave its last concert of the season at the Scottish Rite Cathedral with the Barrère-Salzedo Britt trio of flute, harp and cello. These artists delighted a large audience, and El Paso music-lovers are looking forward to another season under the direction of Wiston R. Smith as chairman and Mrs. Hallett Johnson and Harriett Quisenberry chairmen of the membership drive.

Elizabeth Garrett, blind singer, gave a concert of her own compositions before an appreciative audience on Palm Sunday. This concert was in the form of an Easter cantata and sung by the Roswell Sextet. Miss Garrett is a graudate of the Chicago Musical College and is a prominent singer, composer, teacher and director, and has arranged many exquisite musical themes. Miss Garrett accompanied the sextet at the organ.

Music composed in a humorous and whimsical vein was featured on the program given at the final meeting of the music department of the Woman's Club on April 9. Virginia Bean, chairman, presided. The following artists performed: Richard Davis, violinist, accompanied by Margaret Hartsook; Mary Lou Bates, Pianist; Mrs. Rowland Gilchrist, vocalist, accompanied by Lillian Pearce; Alice Meisel, violinist, accompanied by Abbie Durkee; Mary Lee Biggerstaff, pianist; William Balch, vocalist, accompanied by Mrs. Herman Rosch; quartet composed of Eugene Sullivan, violin, Frank MacCullum, xylophone, Virginia Bean, cello and Mrs. V. L. Bean, piano. The installation luncheon of the Woman's Club (Mrs. Sam Watkins, retiring president) will culminate with a musical program by the following artists: Odie Akin, vocalist; Claude Herndon, pianist; Laurita Westroup, dancer.

More than 100 musicians took part in the MacDowell Club's Good Friday music program. This Lenten event, an innovation with the MacDowell group, was an interesting feature of the Woman's Club Auxiliary. Abbie Durkie is chairman of the group. F. W.

GRAND RAPIDS, MICH.—The soloist at the fifth concert of the Grand Rapids Symphony Orchestra (Karl Wecker, conductor) was Joseph Brinkman of the piano department of the University School of Music, Ann Arbor, who gave a brilliant performance of Schumann's concerto in A minor.

The East Church Concert Course presented as its last offering of the season Col. DeBasil's Ballet Russe de Monte Carlo. Les Sylphides, music by Chopin, Le Beau Danube, music by Johann Strauss, and the American ballet, Union Pacific, music by Nicolas Nabokoff, were elaborately staged and beautifully interpreted.

Among St. Cecilia Society offerings were a program arranged by Cornelia Hopkins and given by Doris Van Ringelesteyn, violinist, Dorothy Cressy Ross, soprano, Lucille Schaafsma Dinsmore, pianist, Ruth Pellegrom and Mrs. Guy D. Halladay, accompanists; an exchange concert by the Muskegon Morning Musical of the Muskegon Women's Club, with solos by Mrs. E. J. Quick, Mrs. H. E. Brown, and Mrs. F. G. Slentz, the chorus director being Mrs. Arnold G. Anderson, and the accompanist Mrs. George Petropoulos; a Bach organ recital in St. Mark's Church, of which Mrs. Joseph W. Putnam was chairman, and the participants, Harold Tower, organist and choirmaster of St. Mark's, Paul A. Humiston, organist and choir leader at East Church, and Charles E. Vogan, organist and choir director at Central Reformed Church; a morning musicale offered by Jacqueline Frye, pianist, and Otto Koch, baritone; a Member's Program arranged by Mrs. C. B. Newcomb, presented by Mrs. Paul Kempter, contralto, Betty Wilkinson and Doris Van Ringelesteyn, violinists, Elizabeth Baxter, pianist, a trio composed of Caroline Fales and Mrs. M. W. Shillinger, sopranos, and Mrs. H. W. Garrett, contralto, Mrs. R. A. Dorman and Mrs. Maria Lund Royce, accompanists.

Hazel Paalman, who has recently received a Master of Music degree from the University School of Music, Ann Arbor, where she was a pupil of Arthur Hackett, appeared in recital in the St. Cecilia Building. She was assisted by Jacqueline Frye, pianist, a student of Rudolph Ganz, and Jean Hoover, of Connelsville, Pa., accompanist.

A fine program was presented by Charlotte Lockwood, organist, in Park Congregational Church. She was a pupil of Charles Marie Widor, and played a part of his eighth symphony. H. B. R.

JOPLIN, MO.—On April 3 Nelson Eddy appeared to close the All-Star Concert Series for the season, singing to an enthusiastic audience comprised of people from over a wide area. The audience was genuinely appreciative and demanded a number of encores from the singer.

Eddy captured his audience in a group of songs which at once proved that his rich, powerful voice was a flexible instrument of poise and beauty. His last encore was a number from his first motion picture, Naughty Marietta, which was much appreciated. Theodore Paxson, his accompanist, played three Chopin numbers, and two encores were demanded from him.

Mrs. J. L. Wilder, manager of the All-Star Concert Series, has announced preliminary plans for the next season which include a performance by the Don Cossack Chorus and a return engagement for the Ballet Russe of Monte Carlo.

For the second time the Soverign Singers, a woman's chorus of 100 voices, won first place in the state contest held at Columbia. H. D. R.

MIAMI, FLA.—The local branch of the State Music Teachers' Association (Mrs. Iva Sproules Baker, president) was entertained recently by Bertha Foster at the Beach Studios. Ella Gorton Davis, pianist, played the first three movements of the Schumann concerto in G minor.

Frances Druckerman, artist-pupil of Mana-Zucca, gave a piano recital at Mazica Hall in March. Also, Mana-Zucca presented her pupil, Frances Shelton, in a piano recital.

The Aeolian Chorus (Adrienne Lowrie, director) offered the third in its series of concerts in the Hotel Roney Plaza Lounge. Guest artists were Mrs. Charles Moon, soprano, Eduardo Casso, tenor, and Lewis Eley, violinist.

Wallace R. Magill, baritone, was introduced by the Mana-Zucca Music Club. He was accompanied by Mrs. John Watson Doe of Palm Beach, mother of Doris Doe of the Metropolitan Opera.

The Miami Music Club (Grace Murray, president) had as guest artists in a recent program, Romette Davison, soprano, and Caryl Oakes, violinist.

The Civic Music Association, whose artist series was sponsored this season by the Miami Music Club, gave the last two concerts in March. Doris Doe, contralto, and Beatrice Harrison, cellist, appeared on these programs. Both artists were enthusiastically received and delighted large audiences with their supreme musicianship.

Kappa Vanderost, pianist, gave an interesting program of piano numbers and Gabriel Szitas, violinists, accompanied by Katherine Pond, offered a group of violin solos on April 5.

The Tuesday Morning Musicale Club, under the direction of Mollie Fink, gave a spring program recently. Those taking part were Mrs. J. D. Ramsey, Mrs. David Hughes, Thora Hall, Mrs. Charles Knapp and Margaret Brooks. A. F. W.

SALT LAKE CITY, UTAH.—Music festivals are being held in many of the larger communities of Utah. Not a few of them are under the direction of the churches, especially the Mormon Church, but other groups are also sponsoring them. In nearly every case these festivals are featuring the better grade of music. Frequently they are being held on Sunday night.

Music was much in evidence during the world conference of the Mormon Church, which was held from April 4 to April 8, inclusive. Many thousands of visitors were in attendance, largely from the United States, Mexico, and Alberta, Can.

Salt Lake City may become a music centre of the West under a new plan to encourage talented boys and girls, it was announced the early part of April by the Music Council of Salt Lake City. The council will work with the schools in the selection of talented pupils to be granted scholarships in music schools. So far the council has $1,700 to be awarded to the students, Mrs. Elmer E. Corfman, president of the council said. Pupils winning scholarships will be presented in recitals.

By unanimous vote, the Salt Lake Civic Music Association has decided to continue its activities. George D. Pyper, president of the association, was authorized to appoint a nominating committee to select new officers.

The San Carlo Opera Company spent a few days in Salt Lake City in the early part of April and thrilled big crowds at Kingsbury Hall, on the University of Utah campus. The repertoire consisted of Faust, Madam Butterfly, and Carmen. F. L. W. B.

Cornish School of Seattle Concluding Nineteenth Successful Year

The Cornish School of Seattle, Wash., of which Nellie C. Cornish is founder and director, is concluding its nineteenth year. The curriculum, which embraces music, drama, dance and art, has been built up and expanded continuously since Miss Cornish established the school as a private institution in 1914.

NELLIE C. CORNISH.

"I feel," Miss Cornish said, "that such organizations as ours are on the threshold of a new era with greater opportunity for development than ever before. The whole world is anticipating shorter working hours and increased leisure. With this in view, young people may look forward to the cultivation of their talents, with both professional aspirations and the less ambitious aims of the amateur. Parents will want their children educated to make intelligent use of their leisure."

The Cornish School is a member of the National Association of Schools of Music. Its extensive department of music is founded on the principle that musicianship shall precede and beget an efficient, because of an interpretative, technic. The standard of the training received is exemplified in the professional groups, graduates of the Cornish School, who fulfill engagements in Seattle and elswhere. These include the Cornish Players Touring Company, Cornish Dancers, and Meremblum String Quartet. The school has its own A Cappella Choir and orchestra. The Three Arts Series presents professional programs throughout the season, including plays, concerts by members of the faculty, the Cornish Dancers, Meremblum Quartet and the Cornish Players Touring Company.

There is a special junior school for children who wish to study music, dancing, painting or drama under modern conditions. The youngsters may study piano, violin, cello, harp and ensemble work, and a junior orchestra is maintained. A junior music-education course is also available.

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SAN DIEGO, CAL.—Havrah Hubbard, former music critic of the Chicago Tribune, assisted by James O'Connor, pianist, presented at El Cortez on March 1 the final in their series of operalogues.

Mission Hills Congregational Church Choir (Louis Bangert, director) sponsored a concert by the Bangert Male Chorus on March 4. The soloists were Mrs. Louis M. Winn, contralto, John Tyers, baritone, Alice Vierheilig, violinist, and James Fisher, pianist; Olive Parsons and Charles Shatto, accompanists. The chorus, a group of business and professional men, was presented in an attractive program ranging from ballads and folk-songs, to spirituals and chanteys. The men's voices are good and they sing with taste and color as well as enthusiasm. The church choir opened and closed the program effectively.

Polyphonia, a mixed chorus of fifty voices (Earl Rosenberg, director) was heard on March 5 in a program of distinct interest to lovers of *a cappella* music. The chorus sings with the precision of an older organization and achieves its climaxes with a ringing tone which carries an inspirational appeal. Outstanding was the Credo (Gretchaninoff), with its monotone recitative well sung by Edna Ernst. In a lighter vein were Spread Your Wings (Cui), Marusia (Ukrainian-Koshetz), and Nightingale of France (Catalan folk-song).

Wilbur Evans, baritone, was presented on March 11 in the Amphion Artist Series.

H. B.

VANCOUVER, B. C.—Once again the San Carlo Opera Company returned to Vancouver, playing the last week of March at the Vancouver Theatre. The usual enthusiasm and capacity houses greeted them, showing that love of opera is far from dead, even in a city so far away from cultural centres where music dramas are a more common occurrence. The usual San Carlo standard was maintained during the presentations of such favorites as Madam Butterfly, Aida, La Boheme, Faust, Carmen, Cavalleria Rusticana, Pagliacci, and Il Trovatore.

The directors of the Vancouver Symphony Orchestra have instituted a drive for funds to meet the deficit of the present season. The objective was set at $10,000 and up to the time of writing, all but $3,000 had been realized in the form of donations from the citizens. Every effort is being made to complete the sum and keep the orchestra a vital force in the cultural activities of the city.

Allard de Ridder, conductor of the Vancouver Symphony Orchestra, presented an enjoyable concert on March 3 in the Strand Theatre, the featured soloist being Jan Cherniavsky, pianist. Mr. Cherniavsky chose to perform the Beethoven concerto No. 3 in C minor, op. 37; and the Liszt Hungarian Fantasy for piano and orchestra, both of which were enthusiastically received. The orchestra was heard in the overture to Smetana's The Bartered Bride; Nocturne by Landre; Intermezzo by the conductor; and Liszt's Les Preludes, which concluded the program.

For its final concert of the season on April 7, the Vancouver Symphony Orchestra had as assisting artist Blythe Taylor Burns of Los Angeles.

Madeleine Monnier, French cellist, gave an interesting program under the auspices of the Alliance Francaise and Comite France-Canada. She was assisted by Ira Swartz, an intelligent and sympathetic accompanist.

The Symphony String Quartet made its début on March 12 before a keenly appreciative audience, performing such works as the Mozart quartet in A major, the Beethoven quartet in F major, op. 59; and arrangements of Old Black Joe and Drink to Me Only with Thine Eyes. Allard de Ridder provided timely and intelligent explanations of each of the numbers played. The personnel of the group includes Jean de Rimanocsy, first violin; Harold Hogue, second violin; Allard de Ridder, viola; W. Morris Miles, cello.

The B. C. Electric Glee Club (Andrew Milne, conductor) gave a concert in the Hotel Vancouver on March 1. Assisting the male chorus of thirty-five voices were Jean de Rimanocsy, violinist, and Barbara Custance, pianist.

A. A. F.

VICTORIA, B. C.—A singular honor was paid the newly formed Philharmonic Club on the occasion of the recent visit of His Excellency, the Governor-General of Canada, and members of his party. The society, under the leadership of Basil Horsfall, was requested to repeat its performance of Verdi's Il Trovatore given earlier in the year. The presentation was under the patronage of His Excellency for the benefit of the Cancer Research Fund. Elbert Leroy Bellows, Seattle tenor, Thelma Johns, Ruth Helen Tait, Harry Johns and Phyllis Deauville were the principals.

The David Spencer Choir (Frank Tupman, conductor) presented its annual concert in the ballroom of the Empress Hotel, in aid of the Victoria Order of Nurses. The assisting artists were Doreen Daniells, soprano, and Gwendoline Harper, pianist.

A local two-piano team, Gwendoline Harper and Edgar Holloway, gave an interesting recital in the Empress Hotel on March 19. The program included works by Bach, Brahms, Mozart, Reinecke, Arensky, Grainger, Hill and Chasins.

The monthly evening recital of the Victoria Musical Art Society took place in the Empress Hotel on March 6, and provided a program made up entirely of operatic excerpts presented by local talent. The afternoon recital took place on March 20, and presented Randolf Hokanson, youthful Seattle pianist, assisted by Laura Kier, soprano. The instrumentalist programmed numbers ranging from Bach and Scarlatti, Chopin, Brahms and Liszt, to Saint-Saëns and Prokofieff. The singer offered Thomas' Know'st Thou the Land, Schubert's Cradle Song, and Schumann's Lotus Flower. Mrs. E. G. Paddon was the accompanist.

A. A. F.

WHITE PLAINS, N. Y.—The Workshop Little Opera Company, under the direction of Eugene Haesner, gave a lively performance of Martha at the County Centre Little Theatre on April 4 and 6. The principal rôles were well taken by Madge Weeks and Gladys Mathew, sopranos (alternating in the part of Lady Harriet); Margaret Gay, contralto; Camillo Pagano, tenor; Willard C. Vining, Edward Robinson and Elliott Newbrook. Clara Studwell, Edward Lay and Gertrude Seaman furnished excellent help at the pianos.

The Westchester Festival Chorus had its first rehearsal this month under Sandor Harmati. The festival dates are announced for May 10 and 11.

Gordon Bennett, violinist, and Jack Stoll, pianist, gave an enjoyable program for the music section of the Scarsdale Women's Club on April 3.

The Westchester Chamber Music Society made its first public appearance in the Bronxville Public School, at the Bronxville Hobby Show, on March 24.

The third in a series of musicales was held at the studios of Eleanor Cumings of Bronxville on March 24. A fine program was presented by Madeline Filardi, soprano, and Miss Cumings, pianist.

George Loveday, organist, gave two recitals on the County Centre organ, April 7 and 13.

E. H.

WINNIPEG, CAN.—The Winnipeg Philharmonic Choir created a tremendous impression when it performed the Lutheran portion of Bach's B minor Mass, consisting of the first eleven numbers, at the Westminster Church on February 28.

The event had been looked forward to with intense interest by admirers of the choir and its talented conductor, Bernard Naylor, on whom the impressiveness of the occasion pivoted. The large audience appreciated Mr. Naylor's fitting conception of the glories of this work and the choir's splendid response to the structural thoroughness of his training. Gertrude Newton, May Lawson, Richard Gray and Kenneth Neatby distinguished themselves in the solo and duet parts, each having sublimity of feeling and musicianship to communicate. Mr. Naylor's artistic versatility and qualifications for leadership were further exemplified by the import contained in the pure Bachian style of piano accompaniments he conceived to form tonal background for the soloists. Throughout the performance Filmer Hubble supported the full choir with gifted organ accompaniment. At the close Mr. Naylor was justly accorded a prolonged ovation in which his choral forces joined the audience.

The Women's Musical Club program for March 4 was noteworthy for some finely interpreted compositions by Scarlatti, Bach-Busoni, Chopin, Vogrich and J. Strauss played by Freda Simonson, resident pianist. The remainder of the program was contributed by a vocal ensemble from Winona Lightcap's studio and Dora Marshall's dance school. Italian folk-songs and dance numbers in costume provided an atmosphere of much enjoyment to audience and performers. Gordon McLean and Chester Duncan accompanied skillfully on two pianos.

Marjorie Dillabough proved decisively at her début piano recital in the Fort Garry Hotel on March 5 that she is a gifted musician who has won an enviable following among those who have traced her progress as a student from childhood to this culminating test of her talents. Promise for the future was definitely recorded by the insight and technical resource displayed in her mastery of the Beethoven sonata in A flat, op. 110. Her program covered compositions by Bach, Ravel, Falla and Liszt-Busoni and included the César Franck Symphonic Variations, which were played with her teacher, Leonard Heaton, at a second piano. Many recalls should encourage Miss Dillabough to go forward with the same earnestness of purpose which she has shown in the past, as it is evident she has already reached that important period when true expression begins. Accompanied by Mr. Naylor, W. Davidson Thomson, baritone, assisted with a well chosen group of songs.

The third concert of the season by the Winnipeg Symphony Orchestra was held in the Auditorium on March 20. Opening with the Beethoven Egmont Overture, the program also listed Mozart's Haffner Symphony in D, and concluded with an impressive performance of the Tannhäuser Overture. John McTaggart conducted with customary competence. Assisting as solo pianist, Eva Naiditch again exhibited illuminative gifts of musicianship, particularly in her performance of the Bach-Busoni Chaconne, wherein her executive efficiency was strikingly revealed.

The season's eighth concert of the Celebrity Series directed by Fred M. Gee attracted an audience that filled the Auditorium on March 25, when Gregor Piatigorsky, cellist, appeared here in recital after an absence of five years. Possessing all the attributes of a gifted artist, and in addition a glowing musical temperament, the performer met the technical demands of an exacting and rarely heard program with striking earnestness, vigor and refinement of delivery throughout the whole compass of the instrument. The audience recalled him repeatedly and was granted three encores. Gabriel Fenyve's accompaniments were played with admirable discretion.

A. C.

Hall and Gruen in New Radio Series

Instead of their Sunday series of broadcasts, Frances Hall and Rudolph Gruen, two-piano team, now broadcast on Tuesday evenings over the NBC red network, from WEAF. The new series began April 16.

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London Hears New Music in Active Spring

(*Continued from page* 5)

us that that did not retard the flow of symphonic inspiration. Be that as it may, this first symphony has a quite remarkable intensity of feeling and an almost too vehement power of expression. It is rather bitter music, which belies the bland exterior of its creator. Its acerbity gets nowhere except on one's nerves but the effort bespeaks a vitality far from the contemplative nostalgia of the average English contemporary. A decade or so ago Walton wrote a "problematic" quartet that landed him in the lap of the Salzburg internationals; his symphony may project him even farther from the homely hearth.

A New Quartet

The other young composer of the novelty week was Alan Bush, whose string quartet is scheduled for performance at the International Festival in Karlsbad this year. It had a "dress rehearsal," as it were, at Broadcasting House and showed an eager audience that all is well with the classic tradition in England. It is a far cry from the wild modernism of early Salzburg days, but nevertheless not reactionary, and at any rate a piece of respectable craftsmanship. The Brosa Quartet played it in first-rate style, between the Debussy quartet and the César Franck quintet with Harriet Cohen at the piano.

Weingartner and Harty, Composers

The older composers who figured in the week's novelties were Weingartner and Harty—the former with songs (in the Straussian vein); the latter with an early violin concerto played by Paul Beard and the London Philharmonic. Both pleased without creating the stir that would have resulted if they were not conductors first and composers afterwards, instead of vice versa. Harty, by the way, conducted his own work in a program otherwise directed by Sir Thomas Beecham, who again gave us Beethoven (as he does at every concert now), but later let himself really go in Rimsky's Scheherezade.

Celebrating Bach

If the Handel duo-demicentennial passed off without much ado, the Bach celebrations are all the more numerous, and apparently they have only just begun. Sir Henry Wood contributed a Bach commemoration concert with the London Philharmonic in which no less than three concertos were heard—single, double and Brandenburg. The Aranyi sisters, Yelly and Adila ((alias Fachiri) did their star turn with the two fiddles, and Frederick Wuhrer played the piano in A major. Elsie Suddaby's crystalline soprano was heard in several supremely beautiful arias.

The B minor Mass and the St. Matthew and St. John Passions have all been done within a week or so, sung by various excellent London choirs. The Bach Choir, which has an uncanny faculty for the great cantor's style, did the mass as one of a series constituting a festival in itself. The St. John Passion had a reverently prepared performance under Dr. Sargent in the Albert Hall, too massive, perhaps, to be "in character." Keith Falkner sang bass in both; Steuart Wilson, tenor, distinguished himself as Evangelist.

Choral music always increases in quantity as Easter draws near, and this year of jubilees royal and anniversaries musical promises to be even more vocal than usual. The Royal Philharmonic has concluded its season with an especially gala performance of Verdi's Requiem under Beecham; the Oriana Madrigal Society has given an impressive program of Elgar, Delius and Holst; and those athletic vocalists, the Don Cossacks, have drawn a Sunday mob to the Albert Hall.

Chamber Music Novelties

At the other end of the gamut we have had some interesting chamber concerts. One of them has already been mentioned; another, with Leon Goossens, oboe; May Harrison, violin; Charles Lynch, piano, and Sumner Austin, baritone, brought us a whole program of English works; yet another, by the Busch Quartet, restored Sir Donald Tovey's thirty-year-old Air and Variations in B flat. This by the way was the third of the Busch series, in which Rudolph Serkin and Adolf Busch also appear as a sonata team. Serkin alone, moreover, played a piano sonata by Friend Busch, which is in C minor and apparently difficult to perform.

Schnabel for One Shilling

Recitalists last week were as numerous as usual at this time of year, but not (with few exceptions) of great distinction. One of the exceptions was Artur Schnabel, for whom the London Museum was literally packed from floor to roof at the second of the Museum series. Three great Beethoven sonatas, played with more concentration than we have ever heard even from this great expressionist, set the shilling audience cheering as one man.

Emanuel Feuermann followed up his Queen's Hall soloist's success with a recital at which he had the temerity to play a Reger unaccompanied sonata, atoning for it by a fine performance of Beethoven's A major sonata, with Ivor Newton, and exacting works by Handel and Tartini.

Gere Cotna, a Rumanian violinist, who came to London straight from New York to make a promising début in an unusual if somewhat too varied program ranging from Gasparini to Heifetz, was the only violinist of the week. Singers, somewhat more uncommon, included Richard Tauber in a typical Tauber and Albert Hall program; Eric Marshall, a sonorous but undisciplined baritone; Elena Liarosa, who sang not only the Weingartner songs above mentioned, but also rarely heard songs by Weber *et al.*, with uncommon interpretative skill; and finally Gabrielle Joachim, an intelligent and charming young singer, who pleaded vainly for the supposed genius of one Egon Lustgarten, Austrian, composer of a cycle called Faces of the Night.

Milan Opera and Recital Fare Plentiful

(*Continued from page* 5)

verdi-Respighi Orféo may be summarized as an exceptional experience.

Recitalists Score

Some interesting recitals were at the Amici della Musica, where Arthur Rubinstein (pianist), Bronislaw Hubermann (violinist), Raul Spivak (pianist) and Erika Morini (violinist) won warm approval from large audiences. A concert dedicated to works of the late Mario Enrico Bossi was also given at the Amici della Musica. At the Teatro del Popolo, successful concerts by Mercedes Capsir and Nilde Frattini (sopranos) Poltronieri Quartet, Favaretto (pianist) and Vasa Prihoda (violinist) were heard, while a séance of modern music for chamber orchestra conducted by Luigi Malatesta, and at which Hina Spani sang some new and original songs by Maestro Sabino (himself at the piano), also gained the interest and plaudits of the listeners.

Arpad Sandor Discusses Art of the Vocal Coach

Arpad Sandor, accompanist and coach, is ending a season of fifty-eight concerts, the final one scheduled for May 10 with Richard Crooks. Others with whom he has appeared in 1934-35 include Lily Pons, Grete Stueckgold, Ruggiero Ricci, Dusolina Giannini, Maria Jeritza, Joseph Schuster, Ruth Posselt and others.

Mr. Sandor, a recognized authority on coaching, expressed his principles on the subject, when he was interviewed in his New York studio.

"The general idea about coaching is a limited one. It means to work out properly the musical part of a song or operatic score in addition to the parallel work done by the singing teacher. After fifteen years of experience through a profound study of the vocal literature in four languages and at the same time by accompanying leading singers in Europe as well as in the United States (Pons, Stueckgold, Giannini Louis Graveure, Alexander Kipnis, Kiepura, Tauber, Schlusnus, Karin Branzell, Ninon Vallin, Madeleine Grey, Julia Culp, Frieda Hempel and others), I found a certain method which combines different faculties, namely, the importance of the language, diction, shading through rhythm, as constructive elements of style and atmosphere in interpretation. The contrast, if not controversy, in the use of the language for certain songs explains the lack of understanding in the work of many recitalists.

"As these problems are indirectly connected with the subject of accompaniment too, my method appeals as much to singers as to young pianists who want to accompany in classes or in public. My method brought rather positive results in Germany, and was accepted at the leading conservatories. If the number of pupils is sufficient, a series of lectures could be added to the course on the subject of the vocal literature with a historical background." S. T.

John Warren Erb Appears as Conductor

John Warren Erb conducted the Lafayette College Glee Club and Choir in a concert at the Hotel Dennis, Atlantic City, N. J., on March 23, and in a concert at Easttown High School, Berwyn, Pa., March 24. On April 12 an audience in Town Hall, New York, heard a concert by this organization under Mr. Erb's baton. He also accompanied Madeleine Monnier, French cellist, in a recital at Lafayette College on April 5.

Mr. Erb is to conduct the Symphonic Society of the New York University department of music education in a concert on April 29 at the auditorium of the university, Washington Square, New York. The program consists of a concerto in A minor for strings by Vivaldi, *adagio* from the concerto in A for clarinet by Mozart, Harold Sachs, soloist; sonata for viola and piano by Sir Granville Bantock, with Francis Rehman, soloist, and fantasie for piano and orchestra by Walter Howe, with Harriet Nash as soloist.

Dr. Clarence Dickinson's Activities

A new Easter cantata, The Redeemer, by Dr. Clarence Dickinson, had its first presentation under his direction at the Brick Church, New York, Easter Sunday afternoon, with Corleen Wells, Rose Bryant, Harold Haugh and Frederic Baer, soloists, and accompaniment of violin, cello, harp and organ. This new Dickinson work was sung Easter Day in twenty-five churches, from Boston to San Diego, Cal.

Dr. Dickinson's Palm Sunday recital in Bridgeport, Conn., was an Anniversary Program, in recognition of the 350th anniversary of the birth of Heinrich Schuetz, the 250th of the birth of Bach and Handel, and the 100th of the birth of Saint-Saëns.

Willmore and Powers Notes

Willmore and Powers announce engagements for dancers under their management. Miriam Winslow and her dancers are to appear at the Spring Festival, Bucknell University, Lewisburg, Pa., on May 19. Ted Shawn and his Group of Men Dancers fulfilled an engagement in Detroit, Mich., on April 6; 12, they gave a program in White Plains, N. Y., for the benefit of the Winbrook School Scholarship Fund. April 27, Pittsburgh, Pa., has booked Mr. Shawn and his ensemble for two performances during the Physical Educational Convention; 30, they appear at Colby College, Me.; May 3, at Symphony Hall, Boston; and May 11 in Great Neck, N. Y.

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Seattle Symphony Plans Young Artists' Contest

Basil Cameron Announces Competition for Violinists and Pianists—State High School Music Groups Meet

SEATTLE, WASH.—Unceasing in his efforts for the Seattle Symphony Orchestra, Basil Cameron, its conductor, has announced a Young Artists Competition to be sponsored by the orchestra. The winners, who must be Washington residents and between the ages of fifteen and twenty-five, will each be given a cash award of fifty dollars and the opportunity of an appearance with the orchestra.

"The youth of our country must build the orchestras of tomorrow," said Mr. Cameron, "and we feel it an important part of the orchestra's position in the community and in the state to in every way foster and encourage higher musical attainment among our younger artists." The competition will be open to violinists, with the Mendelssohn E minor concerto as the test number, and to pianists, with the Beethoven C minor concerto as the test piece.

Mr. Cameron has recently returned home from an engagement in Los Angeles as guest conductor of the Los Angeles Philharmonic Orchestra.

A change in the managing staff of the orchestra has been announced by the president, George H. Greenwood. The newly appointed manager is Jesse Jackson, who has been identified with many promotional activities in the city during the past few years. Ruth Allen McCreery, on the faculty of the music department at the University of Washington, has been appointed assistant manager.

SAN CARLO OPERA APPEARS

The San Carlo Opera Company has had a highly successful season this past month, bringing its repertoire of standard operas to the Civic Auditorium where capacity houses greeted each performance.

Pro Musica's active chapter has sponsored two delightful and varied concerts. Caroline Chew, Chinese dancer and pantomimist, appeared on April 10. Saveli Walevitch, assisted by his wife, presented a concert on March 12.

Mary Dawson, pianist, gave a well planned and pleasingly interpreted program at the Cornish School on April 5. Miss Dawson was at her best in Chopin and Liadoff, playing with exquisite tone quality and understanding. Beethoven, Bach and a group of modern French composers were included in the performance.

Peter Meremblum, head of the violin department at the Cornish School, introduced his students in a fine program on April 3.

The Washington State Federation of Music Clubs held its annual convention in Seattle from April 11-13. The major musical event of the convention was the presentation of ten choruses in concert at Meany Hall on April 12. It was really an inspiring event to hear these groups and to realize the splendid work that is going on in the various communities of the state.

Paul Pierre McNeely presented a group of his artist-pupils at the Women's Century Club on April 14. These musicians played in excellent fashion, displaying facility and musical understanding.

EIGHTH WESTERN WASHINGTON MEET HELD

The eighth annual Western Washington Music Meet was held on the U. of W. Campus, April 11-13. Small ensembles, orchestras and bands from all parts of the state—representative of activities in the high schools throughout the state—were in keen competition.

Choral concerts have been legion during the past month, many clubs presenting their annual spring programs. Included in the list were The Amphions, under the direction of Graham Morgan; The Orpheons, under Arville Belstad; the Arion Club under Walter Aklin and the presentation of the University Temple Choir under Harold Heereman.

J. H.

Prague Season Has Plethora of Events

(*Continued from page 5*)

act. Applause reached its highest point after the Mad Scene.

BLUE-BEARD MODERNIZED

For the restoration of Offenbach's charming operetta Blue-Beard, a textual revision by stage manager Renato Mordo was used. Hans Georg Schick conducted. Outstanding in the cast were Erich Preger (Blue-Beard), gifted with voice and humor, and Julius Gutmann, a sonorous-toned Popolani. Other rôles were inefficiently handled.

Another Offenbach restoration was Beautiful Helen, staged by Max Liebl, without departures from the original score. Käthe Walter (Helen), Kurt Erich Preger (Paris), Theodor Scheidl (Agamemnon), Hertha Rayn (Orestes), Julius Gutmann (Achilles), Leopold Dudek (Menelaus), and Rudolf Bandler (Calchas) shared the plaudits which greeted a tiresome representation under the conductorship of Fritz Rieger.

GIGLI FÊTED

Gigli appeared as Rodolfo in Boheme, by Puccini, and gave new proof of the beauty and culture of his voice. Vera Mansinger (Mimi), Käthe Walter (Musetta) and the artists of the romantic Latin Quarter garret aided in making the performance meritorious.

VOCAL EVENTS

The Czech bass-baritone Pavel Ludikar has a finished technic, finely modulated tone and a definite style, which made his singing a delight to a large and enthusiastic public. His program, comprising classic, romantic, modern and folk compositions, made us acquainted with two songs by Ludikar himself, and in which he discloses himself a disciple of the neo-romantic school.

The concert début of Theodor Scheidl, baritone of the German Theatre, was heard by an applausive and large audience. Scheidl's singing is not so telling in concert as on the stage, and he best exploited the perfect control of his powerful organ in songs by Schubert and Loewe.

The next evening the Prague baritone Hermann Ehm also sang a tastefully arranged program including compositions by Schubert and Loewe. His numerous listeners were obviously impressed by his musicianship, articulation and tone quality.

Julia Nessy, always admired for her interpretative attainments, sang songs of Mahler and Schönberg and six new Lieder for soprano by Alexander Zemlinsky. The cycle consists of poems by Goethe and Morgenstern and shows Zemlinsky's relation to Mahler's style and epoch.

Pia Igy, Rumanian coloratura soprano, offered a program devoted to music from the Little Entente. Her fresh-toned, wide-compass voice especially thrilled the audience in some French arias, sung with charm and technical brilliancy.

Zdenka Zikova, member of the Viennese State Opera, disclosed a flexible soprano and profound feeling in numbers by Mozart, Wolf, Schubert, Vomacka and Novak. A capacity audience applauded with vigor and demanded several encores.

MARION ANDERSON'S SUCCESS

Marian Anderson, American colored contralto, revealed a dark-timbred, melodious voice, surprising in its rich-toned high register. Negro spirituals and numbers by Handel, Schubert and Brahms best presented her gifts. The auditors gave her a cordial reception.

The rapid ascent and foreign successes of our "own" contralto Gertrude Pitzinger are matters of pleasant observation. Her voice takes on roundness and warmth year by year. Her highly musical delivery of an aria from Julius Caesar (Handel) and some Lieder by Hugo Wolf was sufficient reason for giving this artist unreserved admiration.

The Vienna Boy Choir offered two sold-out concerts with the same program, including Walter Walldorf's little opera Wiener Walzermärchen, and sacred as well as worldly a *cappella* compositions. The hearty applause of the public, delighted with the youngsters' vocal brilliancy, elicited many encores.

GIESEKING

A great attraction was the piano recital of Walter Gieseking, playing Bach, Scarlatti, Beethoven, Schumann, Chopin and Debussy. Gieseking did Bach in uniform *mezzo forte*, and was sparing in his accents, in order to have the piano suggest the cembalo tone. The polyphonic clarity, rhythmic and dynamic precision were admired. The audience demanded and obtained many extras.

BRAILOWSKY MAKES SENSATION

Brailowsky, who appeared as soloist with the Czech Philharmonic, under Nikolai Malko, had a sensational success. He tendered—and with fascinating technic—E minor concerto (Chopin) and Danse Macabre (Liszt), holding the huge assembly in a breathless spell from first note to last. His recital given a few days later brought him frenetic ovations.

OTHER PIANISTS

Prague's youngest concert pianist, Friederike Schwarz, gave a successful recital of Bach, Schumann, Bartok, Moussorgsky, Martinu and a sonata by herself, written in 1933, and heard now for the first time. Miss Schwarz' sonata is unequal in quality, and unquestionably her pianistic abilities are more to be remarked than her compositorial gifts. She was warmly received.

French pianist Lazare Lévy proved to be a fine technician, astonishing for surety of touch, digital fluency and nuancing. Schumann, Chopin and compositions by the pianist were programmed.

A disappointment was the piano recital of Franz Wagner, who played a program of Rameau, Bach, Beethoven, Liszt, Chopin, Brahms and Debussy. Incomplete control of technic produced curiously wilful, inconsistent, and at points positively faulty, readings, the total result not being edifying.

THREE VIOLINISTS

The Philharmonic Orchestra presented Kubelik, Czech fiddler of the old guard, in the Mendelssohn and a Mozart concerto, which he proffered with superb tone quality but insufficient depth. The orchestral accompaniments were conducted by his son Raffael Kubelik, who also interpreted some orchestral numbers on his own. The enthusiasm of the capacity house was tremendous.

Suzanne Sapin-Suter, Swiss violinist, earned hearty plaudits for her well-balanced presentation of Saint-Saëns' B minor concerto, which she played with the Czech Philharmonic, under Frantisek Stupka.

Gita Morenova, violinist, was appreciated for her singing tone, nuancing and technic. Her equipment is better suited to pieces of Pugnani, Ravel and Vomacka than to Bach and Mozart, which demand deeper understanding.

TWO CELLISTS

A promising talent is Milos Sadlo, young cellist, who held his audience firmly in his grasp in the Debussy sonata and the Reger suite in minor. His colleague, Walter Popper, on the other hand, seemed to have made a rather premature début. Popper's gifts cannot be denied, but he has not yet developed them to the point where concert playing is justifiable.

Guy Maier Has Active Concert and Teaching Schedule

Guy Maier's Musical Journey's came to a close with two performances in Milwaukee, Wis., on March 30 and one at the Virginia Music Teachers' Association meeting on Music for the Pre-School Child.

Recent concerts at Mr. Maier's home in Ann Arbor, Mich., have included performances by Dalies Frantz, Stanley Fletcher and Morton Sultan. On April 27 Mr. Maier will appear in a recital of sonatas for violin and piano with Michael Press. A large registration is already reported for Mr. Maier's classes and courses at the Juilliard Summer School, New York. In addition to private lessons Mr. Maier will hold classes in materials and methods, two-piano ensemble, interpretation and adult beginners' methods.

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Juilliard Summer School Offers Varied Music Courses

Special music courses for high school students again will be a feature of the Juilliard Summer School, New York, in session from July 8 to August 16. The program consists of private instrumental or vocal instruction, training in the theory of music, and daily rehearsals in orchestra and chorus. The appreciation of music is likewise an integral part of the program, and artist recitals and lectures are given throughout the session. For those sufficiently advanced, participation in the weekly student recitals is encouraged.

The instructors in the special high school course include: Simeon Bellison, clarinet; Louis J. Bostelmann, violin and viola; Ernest Clarke, trombone; Fred Geib, tuba; Samuel Goldman, double bass; Simon Kovar, bassoon; Charles Krane, cello; Arthur Lora, flute; Edward Montray, tympani; Michel Nazzi, oboe; Lorenzo Sansone, French horn; Max Schlossberg, trumpet, and Bernard Taylor, voice. J. Parker Russell, supervisor of music in Trenton, N. J., will again conduct the orchestra.

The courses are open to all high school students who have had at least one year's experience in their high school orchestra or glee club. They must also have the recommendation of their music director or principal. Registration will be held on July 1 and 2.

The Juilliard Summer School, New York, offers accredited music courses leading to the Bachelor of Science degree and diplomas. Methods in all phases of public school music and private teaching are given by eminent educators in the field, in addition to regular instrumental and vocal instruction.

Mabelle Glenn, long active as supervisor of music in Kansas City, Mo., and a leading music pedagogue, will again have methods courses in general music for all grades, from pre-school through high school. Appreciation is correlated with ear-training, and projects in creation and performance are developed. Demonstration classes are held in conjunction with these courses.

In the specialized branches of music Elizabeth Harris, principal of the preparatory department at the Institute of Musical Art, will have a course in piano methods for the pre-school and elementary school child. As a parallel Mary Sims, a colleague of Mrs. Harris, presents a course in creative music for children expressed through the medium of song-writing.

The orchestra being the focal point of music in most high schools, J. Parker Russell of Trenton, N. J., High School has been engaged to give the course in instrumental methods. The course will also include rehearsal routine, library methods, care of instruments and equipment, as well as a study of materials for beginning and advanced players. Conducting courses will be given by Bernard Taylor and Adolf Schmid.

The department for adult education methods is a special feature of the Summer School. The increasing growth of classes for adults has necessitated the development of this new branch of methods. Piano methods are to be given by Guy Maier, concert pianist and teacher, and violin by Louis Bostelmann, instructor of string classes in the Institute of Musical Art.

George A. Wedge and Herbert Witherspoon present courses in the Essentials of Musical Understanding and Appreciation through Analysis. These courses will consider the fundamental principles of theory and ear-training necessary for the better comprehension of music at concerts and on the air.

Special methods and materials courses for the private teacher will be offered by Guy Maier in piano, Louis Persinger in violin, and Herbert Witherspoon in voice.

Peabody Conservatory of Music

BALTIMORE.—One of the new courses established at the Peabody Conservatory of Music, and included for the first time in the curriculum of its summer school, which opens for the six-week period on June 24, will be Acoustics of Music, to be given by Wilmer T. Bartholomew. Mr. Bartholomew has specialized in the acoustics and psychology of music and is stated to be an authority on these subjects. The course will be of interest to the many students and teachers who come to Baltimore each summer to acquaint themselves with the latest developments in musical pedagogy. It consists of lectures on the principles of sound as applied in music. The nature of vibration, tone-quality, consonance and dissonance, architectural acoustics, and related topics will be explained with the aid of apparatus, demonstrations and lantern slides; and the manner in which sound is produced in all instruments discussed, together with certain related teaching problems. The course closes with a description of the ear and of modern methods of recording and reproducing sound. Mr. Bartholomew is a member of the winter school faculty. He received his A.B. and A.M. degrees from George Washington University, and his teachers' certificates from the Peabody Conservatory. He is an asociate in the reasearch department of the conservatory and has contributed various articles in psychological and acoustic journals.

Philadelphia Musical Academy

PHILADELPHIA.—On March 31 a concert of chamber music was given in the auditorium of the Zeckwer-Hahn Philadelphia Musical Academy under the auspices of the school. The Bach D minor concerto for two violins was played by Julius Kuenstler and Raymond Brown, with David Sokoloff playing the orchestral accompaniment on the piano. Mr. Kuenstler, Thomas Mungo, cellist, and Mr. Sokoloff played Beethoven's piano trio, op. 1, No. 3, in C minor. Mr. Brown, Mr. Kuenstler, Morris Sutow, viola, Mr. Mungo and Mr. Sokoloff concluded the program with the Schumann quintet. All these compositions were played with fine observance of style and technical exactitude. The various ensembles were well balanced and performances of interest and musical worth resulted. K. C.

New York University

Plans for the establishment of an oratorical chorus at New York University as a part of a broad program of "adult education through participation" in the arts have been announced by Chancellor Harry Woodburn Chase.

The new musical organization will be called the Palestrina Chorus of New York University and function as part of the program of the university's division of general education.

The conductor is Charles Lautrup, for many years director of choral and symphonic organizations in Denmark and Germany, and recently director of the chorus and orchestra of the Imperial Academy in Tokio. The management of the organization will be in the hands of Paul A. McGhee of the division of general education.

Two concerts by the Washington Square College Chorus and String Orchestra of New York University took place, April 24 and 26, during the college's second Spring Music Week. Under the direction of Prof. Martin Bernstein, there was given the first American performance of Purcell's opera King Arthur (in concert form). Assisting artists included Pearl Besuner, of the Metropolitan Opera, Marian Rich, Warren Lee Terry and Earle Spicer. The 250th anniversary of the birth of Bach was observed by a performance of the fourth Brandenburg concerto and the cantata, Wachet auf, ruft uns die Stimme, with Nina Quartin and Gean Greenwell assisting. The works of two Americans, Philip James and Marion Bauer, were heard, as well as the first American performance of Vivaldi's La Tempesta del Mare.

Davidson College

DAVIDSON, N. C.—During March the musical organizations of Davidson College were active. A concert was given by the Davidson College Glee Club and Salon Orchestra (James Christian Pfohl, conductor; Warren Perry Babcock, associate conductor). The soloists were Louise Nelson Pfohl, pianist, and Mr. Babcock, cellist. The Davidson College Symphonic Band (also led by Mr. Pfohl, with Mr. Babcock, associate director) were heard. Mrs. Pfohl again was soloist in Liszt's Hungarian fantasy for piano and band. A. Moreland Cunningham, cornetist, was presented in Willow Echoes by Simon.

University of Miami

MIAMI, FLA.—The University of Miami Symphony Orchestra, under the direction of Arnold Volpe, gave the last concert in a series of six, at Orchestra Hall, on April 1. Evelyn Plagman Jones, pianist, was the guest soloist. Mrs. Jones played the E flat major concerto by Liszt with the orchestra. This orchestra is composed entirely of the faculty and students of the University of Miami conservatory, the music department of the university. A. F. W.

Betty Tillotson Concert Direction

Artists under Betty Tillotson Concert Direction are having an active spring. Geraldine Kress, young American violinist, appeared at the National Opera Club in the Waldorf-Astoria Hotel, New York, on April 11; at the Thirteen Club of Brooklyn, N. Y., 13, and that evening at the Brooklyn studio of Kathryn Fique; April 26, she will be heard before the Theatre Comedy Club in the Hotel Astor, New York; 27, at the Matinee Musicale Club concert in Aeolian Hall, New York. Miss Kress goes to Washington for two engagements. She will play in New York in the early fall, making her formal début.

Meta Westlake, newly come under Miss Tillotson's management, is a lyric dramatic soprano from the Middle West. At present she is soprano soloist at the Vath Fholom Temple, and on April 7 substituted as featured soprano at the Presbyterian Church in Brooklyn, N. Y.

Marion Morrey, pianist-lecturer, also a newcomer, is from Columbus, O. She obtained her master degree at Columbia University, where she is now a member of the staff, as well as being on the faculty of the Juilliard Summer School. New York is scheduled to hear her in the fall and she also plans lecture recitals in the coming season.

Wolf Chester, baritone, is on tour and soon returns to radio work.

Raymond Shannon, baritone, recently presented a program called Living Song Pictures at the Barbizon-Plaza, New York.

Emma Zador, contralto, has come to this country direct from Berlin and the Städtische Oper. She is a pupil of Siegfried Onegin and is appearing on WJZ in a program of German Lieder.

Gruber Service Develops Rapid Photographic System

Gruber Service, of New York, is now offering to artists, managers, directors and agents a new photographic service devoted to the requirements of the musical world and its personalities.

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Studio Notes

OSCAR SEAGLE

Two pupils of Oscar Seagle of New York were chosen for the finals of the Naumburg Foundation. These were Benjamin de Loache and Thomas Thomas. Only three men were selected from the numerous contestants entered.

In December, Mr. de Loache sang in the Bach St. Matthew Passion in Philadelphia at the Second Presbyterian Church. In January he appeared in Bryn Mawr, Pa., and in Boston with the Peoples Symphony at the Gardner Museum. On April 17 the young artist was featured in Washington, D. C., and on April 25 will be soloist with the Spartanburg, S. C., Symphony.

Shirley Sinclair, mezzo-soprano, from the Seagle studio, who has been spending the winter in New York, recently left for a short concert tour which includes appearances before the Mount Holyoke Club in Hartford, Conn., the Women's Club of Danvers, Mass., and the Junior Women's Club of Brockton, Mass.

Mr. and Mrs. Fred Jencks, Oscar Seagle pupils now living in Chicago, have been engaged to sing at the annual Spring Music Festival in Lindsborg, Kans. They are soloists in the oratorios and are to sing individual groups.

John Boles, student of Mr. Seagle, who before his motion picture career spent some time at Olowan in the Adirondacks, Mr. Seagle's summer studio, is to sing opposite Gladys Swarthout in the new musical picture Rose of the Rancho, Miss Swarthout's début in the cinema.

Willis Ducrest, Seagle pupil, appears this month as Done José in several performances of Carmen at Baton Rouge, La., under the auspices of Louisiana State University. Mr. Ducrest is head of the vocal department at L. S. U.

Dorothy Orton, another Seagle student, is soloist with the National Music League's productions of Hänsel and Gretel and The Blue Forest. The organization has returned from an extensive tour through Pennsylvania and recently gave a special performance at the White House. They start soon on a Southern tour extending to Miami, Fla.

Mr. Seagle leaves New York about May 1 for a Southern tour of concerts and master classes. Starting at Flora Macdonald College in North Carolina, engagements follow at Chattanooga, Birmingham, Baton Rouge and other Southern cities. Mr. Seagle returns to New York before the latter part of May and plans a short rest in the Adirondacks before starting his summer schedule.

Mrs. Oscar Seagle has returned to Olowan, where she is recuperating from an injured knee.

ANGEL AGNES DONCHIAN

Many interested listeners crowded the Donchian Studios, New York, on April 14, when Angel Agnes Donchian, mezzo-soprano, and her soprano pupil, Virginia G. Traband, shared a program of vocal music. Miss Traband, expressive of voice, sang In Quelle (Manon) and Dich Theure Halle (Tannhäuser) in convincingly musical fashion with excellent French and German enunciation. The voice is high and clear, backed by intelligence. In three duets with her teacher, she covered a wide range, including Mercadante, Mozart and Delibes, besides I Hear a Thrush (Cadman) and the Donchian duet arrangement of I Love Life (Mana-Zucca). Appreciative applause and personal felicitations showed the feeling of listeners toward her efforts.

Mme. Donchian's contributions included her own Success (MS.), which had to be repeated; O Rest in the Lord (Elijah); Liebestraum (Liszt), and four songs by English and American composers, including Shaw, Rich and Martin. These were sung in a manner attained only by an artist, with warmth, clear articulation in four languages and refined style. Jessamine H. Irvine played accompaniments. F. W. R.

FRANCES HALL AND RUDOLPH GRUEN

The New York studio of Frances Hall and Rudolph Gruen recently was the scene of a pupils' piano recital. Those appearing were Leander Dell 'Anno, Estelle Parnas and Sylvia Schuster (two-piano offering), Pablo Miquel, Kurz Weil, Sylvia Schuster (solo), Edith Meanan, Marion Greenberg, Estelle Parnas (solo), Hyman Krongard, and Ida Glass and Leah Shaw. The program was taken from the works of Borodin, Bach-Maier, Beethoven, Schubert, Brahms, Chopin, Debussy, Gruen and Moszkowski-Gruen.

Rose Resnick, Kurz Weil, Hyman Krongard, Carmela Caputo and Emily Putnum, teachers who are studying with Frances Hall and Rudolph Gruen, presented a group of their students in a recital at the Hall-Gruen Studio, New York, on April 6. The young pianists performed with promising talent and thorough musical training and technic. The program included music by Bach, Haydn, Kuhlau, Schubert, Brahms, Schumann, Tschaikowsky, Chadwick and Chopin. The culmination of the program was a brilliant two-piano performance by Miss Hall and Mr. Gruen of a two-piano original composition of Mr. Gruen called The Child's Musical Scrap Book. J. V.

HAROLD HENRY

A program was given by pupils of Harold Henry in his New York studio on April 13. Sicilienne, Bach (arrangement for two pianos by Maier and Patterson) was performed by Bryce de les Derniers and Mr. Henry. Helen Grebelsky played a Chopin prelude in C minor, and, with Mr. Henry, Gavotte and Musette (Raff); Clara Alder offered Passepied in E minor, Bach and MacDowell's concert study in F sharp. Esther Bernstein was heard in waltz in A flat, Chopin, and Hungarian Rhapsody No. 13, Liszt; Helen Meyer presented Berceuse and étude in F (op. 25), Chopin. Miss Alder and Miss Bernstein joined in Harold Bauer's arrangement for two pianos of Bach's organ fantasy and fugue in A minor. Miss Meyer was heard again in the first movement of Beethoven's concerto in C minor, Mr. Henry playing the second piano part.

WINIFRED PARKER

On March 30 Eva Murphy, lyric soprano, gave a program at the New York studio of Winifred Parker. She began with a Schubert, Hugo Wolf and Loewe group, proceeded with Musetta's waltz songs from Puccini's La Boheme, Indian Love Lyrics by Woodforde Finden, the aria Depuis le jour from Charpentier's Louise, and numbers by Harriet Ware, Cyril Scott, Clarke and Linn. Elizabeth Topping was at the piano.

George Moller, lyric tenor, assisted by Mildred Buck, soprano, gave an evening of song at Miss Parker's studio on April 6. Their list comprised items by Handel, Brahms, Schubert, Flotow, Ponce, Valverde, Massenet, Manning and others. Miss Topping was accompanist on this occasion also.

VERA NETTE

At the last musicale of the season given by Vera Nette, of the New York College of Music faculty, on April 14, the following artists were heard: Winifred Welton and Florence Friday, sopranos; Hubert Baxter, tenor; Irving Green, bass; Alfred Calzina and Elsa Ditzel, pianists; Elaine Saporta, who was the baby in a Metropolitan Opera performance of Madam Butterfly, and William Cowdrey, accompanist.

Press Comments

MARIE POWERS

Marie Powers sang a program with Titta Ruffo at the Casino Municipal, Cannes, on February 2. L'Eclaireur de Nice et du Sud-Est said: "After having praised a great singer whose glory is in the past, we shall dedicate our review to his magnificent colla-

MARIE POWERS.

borator in this festival, Marie Powers, who triumphed by singing in four langnages with the same vocal prestige, the same beauty of diction and emission and the same success. Her aria from Piccini, O Notte, in Italian was as truly beautiful as the Brahms numbers which followed in German. And the admirable song of Haydn, Spirit Song, in English, enchanted us as much as her aria from Samson and Delilah in French. This brilliant artist too had to give many encores to satisfy the audience, and the homogeneity and beauty of her privileged voice were again appreciated in numbers of Schubert, Hüe, etc."

The Theatrical News: "The interest in the concert was greatly multiplied with the appearance of Marie Powers, an artist of the highest class. Her rich mezzo-soprano is remarkable in all its registers, the artist produced at will from the most majestic of 'fortes' to the most sustained of pianissimos. Wherever vocal gymnastics were called for Marie Powers never once gave the impression of effort or unevenness. Her legato was used with great calm and for instance in the aria from Samson and Delilah (where the artist sang Samson's Delilah, je t'aime) a high B flat, the homogeneous voice was perfect from the lowest to the highest note. To the possession of her beautiful voice, one must add a marked good taste and an easiness to move her listeners in French, English, German and Italian. Marie Powers was long and warmly applauded and it is our sincere hope that music-lovers of Cannes will have the pleasure of hearing her often."

MAE DOELLING SCHMIDT

Mae Doelling Schmidt, pianist, introduced Max Trapp's piano concerto when she appeared as soloist with the Chicago Symphony Orchestra under Dr. Frederick Stock's direction. The Herald and Examiner critic stated: "After last night's exciting events, one must begin to refer to this gifted artist, not merely as well known, but as deserving fame, for she proved herself virtuosa. If there are any limits to her technical equipment they are not to be found in this stimulating modern work, which searches the vocabulary of the pianoforte for its resources of bravura and color. The soloist's musicianship proved of similarly high order. The listener felt that same interplay of interest and effort in this absolutely new work that develops most often in the performance of standard items of the repertoire. In consequence her success was entirely commensurate with her superb technic, her persuasive musical address, and with the attractive, bizarre and often beautiful composition." That Mrs. Schmidt "caused great admiration for the thoroughly competent, vital, brilliant performance of what must have been a difficult task," and that "she was as stimulating a soloist as has been here this season

(Continued on page 30)

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Press Comments

(*Continued from page 29*)

and she earned and deserved a full-sized ovation" was the opinion of the Chicago Tribune critic. The Daily News said: "Certainly it is music which presents tremendous difficulties to its executant. But Mrs. Schmidt has precisely the sane skill, painstaking energy and sensible musicianship to cope easily with all its problems. She played the work admirably indeed and was recalled time and again to acknowledge insistent plaudits to which she had every right."

"Mae Doelling Schmidt, a Chicago pianist whom we have often praised in the highest terms, gave the American performance of a concerto by the modern German composer, Max Trapp. Mrs. Schmidt conquered the intricacies and difficulties of the concerto with her accustomed flair, and now that she has proved her right to appear as soloist with the Chicago Symphony we trust we shall have the pleasure of hearing one of our favorite artists in a piece of music worth hearing," the Chicago Evening American critic wrote.

EDWIN and JEWEL BETHANY HUGHES

On their recent Southern concert trip, Edwin and Jewel Bethany appeared for the third time in a two-piano recital at Macdonald College, Red Springs, N. C. The press report of this concert mentioned "a perfection of technic which, however beautiful and satisfying, was always held in subordination to the musical content of the numbers," and continued as follows: "There was a spirit that was delightful. Years of playing together have brought the musicianship of these two artists to an unbelieveable unity in performance. Mr. and Mrs. Hughes were greeted by the largest and most enthusiastic audience ever to fill the college auditorium, and responded with numerous encores."

TOSHIKO HASEGAWA

Toshiko Hasegawa, Japanese soprano, pupil of Arturo Vito, recently appeared in the second act of Madam Butterfly with the San Francisco Opera Association. The San Francisco News said: "Last night a dainty Japanese soprano, who, if we mistake not came from Los Angeles, sang the title rôle in Madam Butterfly. She looked the part, which is something no Occidental singer can ever do. And in addition the young Toshiko Hasegawa revealed a voice of beautiful quality which she used for the most part, excellently. The voice is a grateful one and Miss Hasegawa seems to have much to offer."

The San Francisco Chronicle: "The Butterfly excerpt was built entirely around the voice and personality of Toshiko Hasegawa, a young Japanese soprano from Stockton, who made her début on this occasion. Histrionically, she proved to be about the best of the many Butterflys it has been my good and ill fortune to see. Frequently a Japanese soprano in this rôle only serves to emphasize the fact that the work is an Italian opera, but Miss Hasegawa gave a completely convincing characterization."

Courier du Pacific, a French publication: "The public of San Francisco had the pleasure of hearing a Madam Butterfly from Japan. Authentic in acting, gesture and the thousand and one subtle nuances that create a character, Mlle. Toshiko Hasegawa has a voice full of charm, of fresh quality, young and agreeable."

In his column A Thought for Today, Walter W. Cribbins says in the Hokubei Asahi: "As we listened to her at the Japan Society Christmas party, she held us spellbound with her lovely voice."

Haubiel Heard in Lecture Recitals

Charles Haubiel gave his lecture-recital, Path of Music, at the College of Arts and Pure Science of New York University, University Heights, New York, on March 26.

The following day a composition recital of piano works by Mr. Haubiel was presented at the New York home of Henry Steigner for one of the latter's weekly Wednesday musicales.

An evening of Mr. Haubiel's chamber music and piano compositions was offered by the composer at the New York home of Mrs. John W. Alexander on March 29. Mr. Haubiel was assisted by Elfrieda Bos Mestechkin, violinist, and Cornelius Van Vliet, cellist.

Singing and Song Appreciation on the Air

On May 3, Joseph Regneas will feature Gounod and his opera, Faust, over WOR. In Faust, Mr. Regneas sang Mephistopheles many times both in Europe and America.

Samuel Shankman Makes Appearances in Concert and Radio

Samuel Shankman, pianist, gave a program on April 10 before an invited audience in Steinway Hall, New York. Mr. Shankman was heard on WMCA twice during the same week in programs of Mozart, Chopin and Liszt, and from WBNX and WHOM (April 6 and 8) Mr. Shankman joined with Elvira Rosina Geiger in duo programs. The WHOM appearance was dedicated to love and romance as expressed in music and included the love-song and duet from Faust (arranged for two pianos), Schumann's Romance (a solo), a transcription of excerpts from Mozart's Don Giovanni, Spanish numbers, and, in conclusion, Mr. Shankman played the Liebestraum of Liszt. This program was repeated on April 13 from WBNX.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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Della Benni
Virginia Bernucci
Edward Boatner
Emma Boehm-Oller
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Helen C. Moher
Marguerite Myriald
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Forest Redfield
H. E. Reynolds
Jean Rouse
Anna Savina
Philip Scharf
S. Scharf
Walter D. Smith
Edith Silance-Smith
John Steel
Harrison A. Stevens
Norman Stoneham
Marcia Sumelska
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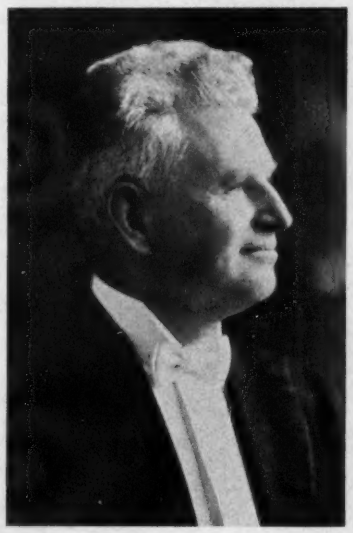
NELSON EDDY,
American baritone, after his recent recital at the Oberlin (O.) Conservatory of Music, paid a visit to the offices of the college bi-weekly newspaper. A former newspaperman himself, Mr. Eddy is shown discussing journalism with several members of the Oberlin Review staff. Left to right: Charlotte Fischer, Helen Morrison, Mr. Eddy, Virginia Bentzel and Allen Bailey. Mr. Bailey has been named the Review's editor for next year.

N. LINDSAY NORDEN,
conductor of the Bach Festival in Reading, Pa., which is being held April 27 and 28. (Photo by Kubey-Rembrandt.)

DORIS DOE,
contralto of the Metropolitan Opera, as Magdalena in Die Meistersinger. Miss Doe appeared in this rôle on March 30 at the Metropolitan Opera House, the official closing of the season there. On April 5 she sang it with the Metropolitan forces in Boston. Miss Doe was interviewed on April 6 during the broadcast from Boston of the Metropolitan's production of Faust. (Photo by Carlo Edwards.)



DR. F. MELIUS CHRISTIANSEN,
director of the St. Olaf Choir. This organization sang on the "Norwegian Easter" radio concert on Easter morning (April 21) over WEAF and a coast to coast network and short wave broadcast to Norway. The program was under the leadership of Magnhild Fjeldheim, Norwegian soprano, who was heard in Easter hymns of her country.

GALLI-CAMPI,
(centre) made her first public New York appearance on April 16 at the Waldorf-Astoria, in company with Lucrezia Bori (5), Elisabeth Rethberg (7), Richard Bonelli (2), Emanuel List (4), Giovanni Martinelli (8), Ezio Pinza (3) and Albert Spalding (6). The concert was presented by Albert Bagby for the benefit of the Music Lovers Foundation.

MARION KERBY,
whose programs of Negro Exaltations and Kentucky Mountain Songs have been heard recently in Chicago, is now in Hollywood fulfilling engagements. Other Western appearances with which she completes her coast to coast tour include Santa Barbara and Santa Fe. Hamilton Forrest of Chicago is arranging some of Miss Kerby's most recent discoveries of early Negro songs. She has been invited to take part again in the Kentucky Festival, which under the direction of Jean Thomas has become an annual event. (Photo by Fernand De Gueldre, Chicago.)

MIRIAM MARMEIN
in her new dance, Chef d'Orchestre, a cartoon, which will be given for the first time in New York on her program at the Barbizon Plaza on April 28. (Photo by Soichi Sunami.)

MARIO FACCHINETTI,
composer-conductor, is conducting the 1934-35 season of Italian opera at the State Opera of Tiflis, U.S.S.R. Between operatic performances, Facchinetti is appearing as conductor of symphony concerts in Baku, Karkhov and Erivan, capital of Soviet Armenia. He is also to tour extensively throughout the Soviet Union, with gala performances in Moscow and Leningrad.

ALFREDO CASELLA,
photographed when he was heard on the radio in Moscow on February 6.

(See Inside Front Cover for Additional News Pictures)

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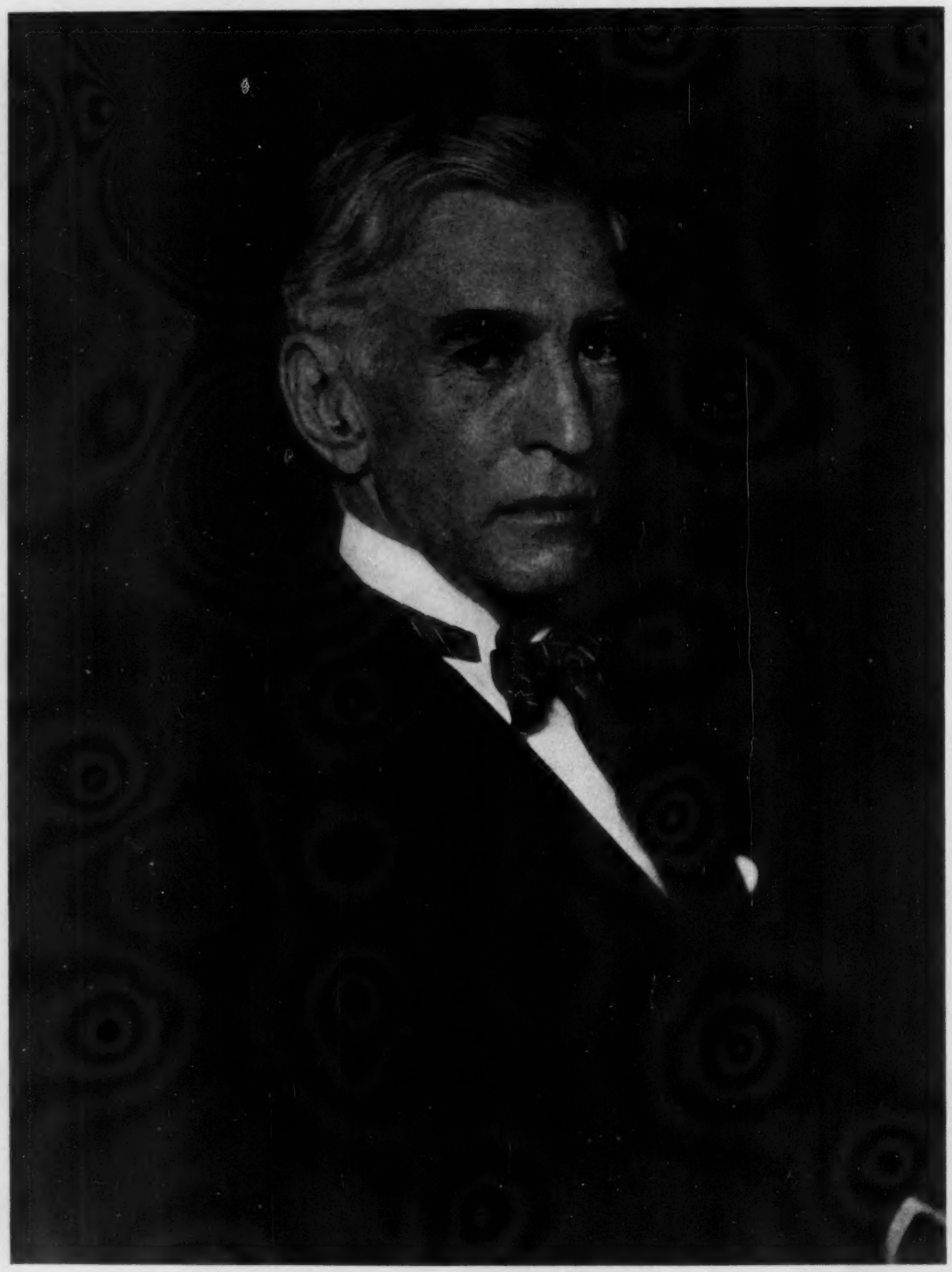
Weekly Review of the World's Music



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